

A TENTH-CENTURY DOCUMENT
OF ARABIC LITERARY THEORY
AND CRITICISM

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The sections on poetry of al-Bâqillânî's
I'jâz al-Qur'ân
translated and annotated

GUSTAVE E. VON GRUNEBAUM

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To the memory

of

MAX SCHLOESSINGER

(1877—1944)

PREFACE

The Arab critic holds one of the principal clues to the understanding of the aims and means of Arabic writing. Not only does his conceptual and terminological apparatus reflect the educated Arab's interpretation and appraisal of his literature and indicate the extent to which he has succeeded in rationalizing his taste; it also proves a dependable guide toward the origin of his attitudes and ideas, be they genuinely Arab or inherited from other cultural traditions.

Unfortunately most Arab theorists and critics confine their efforts to illustrating their analyses of the means of literary presentation by commenting on individual lines or at best brief passages. Moreover, a large majority of such critical observations is scattered among a great number of works not primarily devoted to criticism.

The fact that Bâqillânî, in the course of his inquiry into the nature of the uniqueness of the Koran, first studies the stylistic tools of the Arab writers and then offers an elaborate verse by verse analysis of two recognized masterpieces of Arabic poetry, and the additional fact that he conducts his study from an aesthetical rather than a grammatical viewpoint, bestows extraordinary significance on his discussion. Indeed, accessible Arabic literature does not provide any parallels to Bâqillânî's undertaking.

The pioneering character of Bâqillânî's investigation together with its comparatively early date enhance the importance of the text even as they increase its difficulties. I owe a great debt of gratitude to the unfailing encouragement and advice of the regretted scholar to whose memory this translation is dedicated.

The manuscript was finished in 1944 and thoroughly revised in 1946-48 and again in 1950.

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LIST OF ABBREVIATIONS

- Adab* = Ibn Qutaiba, *Adab al-kâtib*, ed. M. Grunert, Leiden, 1900.
- Agânî* = Abû 'l-Faraj al-Isfahânî, *Kitâb al-agânî*, Bûlâq, 1285 (vols. I—20); vol. 21, ed. R. E. Brunnow, Leiden, 1888.
- Agânî³* = the same, 3rd ed., Cairo, 1927 ff.
- 'Alqama* = 'Alqama b. 'Abada, quoted from: *The Divans of the Six Ancient Arabic Poets*, ed. W. Ahlwardt, London, 1870.
- Amâlî* = Abû 'Alî al-Qâlî, *Amâlî*, Bûlâq, 1324.
- Âmidî* = al-Âmidî, *Kitâb al-muwâzana bâma Abî Tammâm wa'l-Buhtûrî*, Constantinople 1287.
- 'Antara* = 'Antara b. Šaddâd, quoted from: *The Divans ...*, ed. Ahlwardt, London, 1870.
- Anbârî* = Abû Muhammad al-Qâsim b. Muhammad al-Anbârî, *Commentary of the Mufaddaliyyât*, ed. C. J. Lyall, Oxford, 1921.
- Asrâr* = 'Abdalqâhir al-Jurjâni, *Asrâr al-balâqa*, Cairo, 1320.
- Azmina* = al-Marzûqî, *Kitâb al-azmina wa'l-amkina*, Haidarâbâd, 1332.
- Badi'* = 'Abdallâh b. al-Mu'tazz, *Kitâb al-badi'*, ed. I. Kratchkovsky, London, 1935.
- Bayân* = al-Jâhîz, *Kitâb al-bayân wa't-tabyîn*, Cairo, 1351.
- BB* = Baššâr b. Burd, *Selection of his works by the brothers al-Hâlidî*, with cmt. by at-Tufîbî, Aligarh, 1934/1353.
- BuhtHamâsa* = al-Buhtûrî, *Kitâb al-hamâsa*, ed. L. Cheikho, Beirut, 1911.
- Dalâ'il* = 'Abdalqâhir al-Jurjâni, *Dalâ'il al-'îjâz*, Cairo, 1331.
- DM* = Abû Hilâl al-'Askârî, *Diwân al-mâ'âni*, Cairo, 1352.
- EI* = *The Encyclopaedia of Islam*, Leiden, 1913—34.
- Fawâ'id* = Ibn Qayyim al-Jauziyya, *Kitâb al-fawâ'id*, Cairo, 1327/1909.
- Führist* = Muhammad an-Nadîm, *Kitâb al-führist*, ed. G. Flugel, Leipzig, 1871—72.
- GAL* = C. Brockelmann, *Geschichte der arabischen Literatur*, Weimar, 1897—1902. Supplement, Leiden, 1937—42.
- Gufrân* = Abû'l-Alâ' al-Ma'arrî, *Risâlat al-gufrân*, ed. K. Kilâni, Cairo, 1343/1925.
- Hamâsa* = Abû Tammâm, *Hamâsa*, ed. G. W. Freytag, Bonn, 1828—51.
- Hâss* = at-Ta'âlibî, *Kitâb hâss al-hâss*, Cairo, 1326/1908.
- Hattâbî* = Hamd b. Muhammad al-Hattâbî, *Kitâb bayân ijjâz al-Qur'ân*. Ms. Leiden 1654 (Cod. 655 Warner). ff. 1a—44a.
- Hayawân* = al-Jâhîz, *Kitâb al-hayawân*, Cairo, 1325/1907.
- Hizâna* = 'Abdalqâdir al-Baghdâdi, *Hizânat al-adab*, Bûlâq, 1299.
- Huṣrî* = al-Huṣrî, *Zahr al-âdâb*. On margin of *Iqd*, Cairo, 1321.
- IA* = Dîyâ ad-Dîn Ibn al-Atîr, *al-Matal as-sâ'ir*, Cairo, 1312.
- Íddâh* = al-Hatîb al-Qazwîni, *Kitâb al-idâh*. Together with Taftazâni, *Muhtasar*.
- IHalidûn* = Ibn Halidûn, *Prolegomena*, ed. É. Quatremère, Paris, 1858; trans. W. MacG. de Slane, Paris, 1862—68.
- IHallikân* = Ibn Hallikân, *Wafayât al-a'yân*, Cairo, 1892; trans. W. MacG. de Slane, Paris, 1843—71.
- Ijjâz* = al-Bâqillânî, *Ijjâz al-Qur'ân*, Cairo, 1349.

- Imru'ulqais* = *Imru'ulqais b. Hujr*, quoted from: *The Divans ...*, ed. W. Ahlwardt, London, 1870.
- Imtā'* = *Abū Hayyān at-Tauḥīdī*, *Kitāb el-imtā' wa'l-mu'ānasa*, edd. Ahmad Amīn & Ahmad az-Zain, Cairo, 1939—44.
- IMudabbir* = *Ibrāhīm b. al-Mudabbir*, *ar-Risālat al-'adrā'*, ed. Z. Mubārak, Cairo, 1350/1931.
- Iqd* = *Ibn 'Abdrabbihī*, *al-'Iqd al-farid*, Cairo, 1353/1935
- Iqtidāb* = *al-Baṭalyausī*, *al-Iqtidāb fī ṣarḥ Adab al-kuttāb*, Beirut, 1901.
- Irṣād* = *Yāqūt, Irṣād al-arīb*, ed. D. S. Margoliouth, 2nd ed., London, 1923—31.
- IŠajHamāsa* = *Ibn aš-Šajarī, Hamāsa*, Haiderābād, 1345.
- ISaraf* = *Ibn Šaraf al-Qairawānī*, *Rasā'il* (sic; correct title probably *Masā'il*) *al-Intiqād*. In: M. Kurd 'Alī, *Rasā'il al-bulaqā'*, 3rd ed., Cairo, 1946, 311—43. Translated (in part) by Ch. Pellat, *Bulletin des Etudes Arabes* (Algiers), VIII (1948), 233—40; IX (1949), 38—48. 87—96.
- Itqān* = *as-Suyūtī*, *Kitāb al-itqān fī 'ulūm al-Qur'ān*, Cairo, 1318/1900.
- Kāmil* = *al-Mubarrad*, *al-Kāmil*, ed. W. Wright, Leipzig, 1864—1892.
- Kaṣf* = *as-Šāhib Ismā'il b. 'Abbād*, *al-Kaṣf 'an masāwi ši'r al-Mutanabbi*, Cairo, 1349.
- Kaškūl* = *al-'Āmilī*, *Kaškūl*, Būlāq, 1288/1871.
- LA* = *Ibn Manzūr*, *Lisān al-'Arab*, Būlāq, 1300—1307.
- Lane* = E. W. Lane, *An Arabic-English Lexicon*, London and Edinburgh, 1863—93.
- Mafātīh* = *al-Hwārizmī*, *Mafātīh al-'ulūm*, ed. G. van Vloten, Leiden, 1895.
- Magribī* = *Ibn Ya'qūb al-Magribī*, *Mawāhib al-fattāḥ fī ṣarḥ Talḥīs al-miftāḥ*. Together with *Taftazānī*, *Muhtasar*.
- Masāri'* = *Ja'far b. Ahmad as-Sarrāj*, *Kitāb maṣāri' al-'uṣṣāq*, Constantinople, 1301.
- Mas'ūdī* = *al-Mas'ūdī*, *Murūj ad-dahab*, ed. Barbier de Meynard and Pavet de Courteille, Paris, 1861—77.
- Mehren* = A. F. Mehren, *Die Rhetorik der Araber*, Kopenhagen and Vienna, 1853.
- MM* = *Majmū'at al-ma'ānī*, Constantinople, 1301.
- Mufaddalīyyāt* = *al-Mufaddal ad-Dabbī*, *al-Mufaddalīyyāt*, ed. and trans. C. J. Lyall, Oxford, 1918—21.
- Muhādarāt* = *ar-Rāḡib al-Isfahānī*, *Muhādarāt al-udabā'*, Cairo, 1326.
- Mukāṭara* = *at-Tayālīsī*, *al-Mukāṭara*, ed. R. Geyer, *SBWA*, phil.-hist. Kl., CCIII (1927), Abh. 4.
- Muntahal* = *at-Ta'ālibī*, *al-Muntahal*, Alexandria, 1319/1901.
- Murtadā* = *as-Sayyid Murtadā*, *Kitāb al-amālī*, Cairo, 1325.
- Mustatraf* = *al-Ibṣāḥī*, *Kitāb al-mustatraf*, Cairo, 1896/1314.
- Mu'talif* = *al-Āmidī*, *al-Mu'talif wa'l-muhtalif* (together with *al-Marzubānī*, *Mu'jam aš-šu'arā'*), ed. F. Krenkow, Cairo, 1354.
- Muwaṣṣā* = *al-Waṣṣā'*, *Kitāb al-muwaṣṣā'*, ed. R. E. Brunnow, Leiden, 1886.
- Muwaṣṣah* = *al-Marzubānī*, *Kitāb al-muwaṣṣah*, Cairo, 1343.
- Muzhīr* = *as-Suyūtī*, *al-Muzhīr fī 'ulūm al-luga*, Būlāq, 1282.
- Nābīga* = *an-Nābīga ḏ-Dubyānī*, quoted from: *The Divans ...*, ed. W. Ahlwardt, London, 1870.
- Naqā'id* = *The Nakā'id of Jarīr and al-Farazdaq*, ed. A. A. Bevan, Leiden, 1905—12.

- NN* = Qudâma b. Ja'far, *Naqd an-natr*, ed. T. Hussain and 'A. H. El-'Abbâdi, Cairo, 1933.
- Nuwairî = Şîhab ad-Dîn an-Nuwairî, *Nihâyat al-arab*, Cairo, 1922 ff.
- Qânûn* = Abû Tâhir al-Bagdâdî, *Qânûn al-balâqa*. In: M. Kurd 'Alî, *Rasâ'il al-bulagâ*, 3rd ed., Cairo, 1946, pp. 408—68.
- Qazwînî* = al-Ḥâfi al-Qazwînî, *Tâhîs al-Miftâh*. Together with Taftâzânî, *Muhtasar*.
- Qudâma = Qudâma b. Ja'far, *Naqd aš-ṣî'r*, Cairo, 1352/1934.
- Qurâda* = Ibn Rašíq al-Qairawâni, *Qurâdat ad-dahab*, Cairo, 1926/1344.
- Râzî = Faḥr ad-Dîn ar-Râzî, *Nihâyat al-iyâz fi dirâyat al-iyâz*, Cairo, 1317.
- Rescher = O. Rescher, *Abriss der arabischen Literaturgeschichte*, Stuttgart, 1925—33.
- Rummânî = 'Alî b. 'Isâ ar-Rummânî, *Kitâb an-nukat fi i'yâz al-Qur'ân*, ed. Dr. 'Abd al-'Alîm, Delhi, 1934.
- Sadâqa* = Abû Hayyân al-Tauhîdî, *Risâla fi 's-sadâqa wa's-sadîq*, Constantinople, 1301.
- Safadî = as-Safadî, *Kitâb ȳmân al-ȳmâs fi 'ilm al-bâdi'*, Constantinople, 1299/1882.
- Sakkâkî = as-Sakkâkî, *Kitâb miftâh al-'ulûm*, Cairo, n. d. (ca. 1898).
- Šams = Šams-ı Qais, *al-Mu'jam fi ma'âyîr aš-ār al-'Ajam*, ed. Muhammad Qazwînî, Leiden and London, 1909.
- Šârh al-madnûn = 'Ubaidallâh b. 'Abdalmajîd al-'Ubaidî, *Šârh al-madnûn*, Cairo, 1913.
- ŠawInd = E. Braunlich and A. Fischer, *Schawâhid-Indices*, Leipzig, 1934 ff.
- Sin* = Abû Hilâl al-'Askarî, *Kitâb as-sinâ'atâin*, Constantinople, 1320.
- Šî'r* = Ibn Qutaiba, *Kitâb aš-ṣî'r wa-š-ṣu'arâ'*, ed. M. J. de Goeje, Leiden, 1904.
- Sîrr* = Ibn Sînân al-Hafâjî, *Sîrr al-faṣâha*, Cairo, 1932.
- Šubh* = al-Qalqašandî, *Šubh al-aṣâ*, Cairo, 1913—19/1331—38.
- Subkî = Bahâ' ad-Dîn as-Subkî, *'Arûs al-afrâh fi šârh Tâhîs al-miftâh*. Together with Taftâzânî, *Muhtasar*.
- Sûlî = Muhammad b. Yahyâ as-Sûlî, *Adab al-kuttâb*, Cairo 1341/1922.
- Sûlî, *AT* = Muhammad b. Yahyâ as-Sûlî, *Abbâr Abî Tammâm*, Cairo, 1937.
- Tabaqât* = Ibn al-Mu'tazz, *Tabaqât aš-ṣu'arâ' al-muhdâfiin*, ed. A. Eghbal, London, 1939.
- Tabarî = Abû Ja'far Muhammad b. Jarîr at-Tabarî, *Annales*, ed. M. J. de Goeje, et al., Leiden, 1879—1901.
- Taftâzânî = Sa'd ad-Dîn at-Taftâzânî, *Muhtasar at-Tâhîs*, Cairo, 1342/1923.
- Ta'lab = Ahmad b. Yahyâ Ta'lab, *Qawâ'id aš-ṣî'r*, ed. C. Schiaparelli, *Actes du VIII^e Congrès international des orientalistes*, Part II, Section I, 173—214, Leiden, 1893.
- Tamhîd* = al-Bâqillânî, *al-Tamhîd fi 'r-radd 'alâ 'l-mulhuda* ..., edd. M. M. al-Hudairî and M. 'A. Abû Rîda, Cairo, 1366/1947.
- Tarafa = Tarafa b. al-'Abd, quoted from: *The Divans* ..., ed. W. Ahlwardt, London, 1870.
- Timâr* = at-Ta'âlibî, *Kitâb timâr al-qulâb*, Cairo, 1326/1908.
- Tirâz* = Yahyâ b. Hamza al-Mu'ayyad bi'llâh, *at-Tirâz li-asrâr al-balâja wa-'ulûm haqqâ'iq al-i'yâz*, Cairo, 1332/1914.

'Umda = Ibn Rašiq al-Qairawâni, *al-'Umda*, Cairo, 1353/1934.

'Uyûn = Ibn Qutaiba, *'Uyûn al-ahbâr*, Cairo, 1343—48/1925—30.

Wasâta = 'Ali al-Jurjânî, *Kitâb al-wasâta bayn al-Mutanabbi wa-husâmi-hi*, edd. Muh. Abû 'l-Fadl Ibrâhîm & 'Alî Muhammad el-Bajânnî, Cairo, 1364/1945.

Yâqût = Yâqût, *Mu'jam al-buldân*, ed. F. Wustenfeld, Leipzig, 1866—73.

Yâtimâ = at-Ta'âlibî, *Yâtimat ad-dahr*, Damascus, n. d. (1886?).

Zahra = Muhammad b. Dâwûd al-Isfahânî, *Kitâb az-Zahra*, ed. A. R. Nykl and I. Tûqân, Chicago, 1932.

Zuhâir = Zuhâir b. abî Sulmâ, quoted from: *The Divans . . .*, ed. W. Ahlwardt, London, 1870.

INTRODUCTION

Abū Bakr Muḥammad b. at-Ṭayyib b. Muḥammad b. Ja‘far b. al-Qāsim al-Bāqillānī,¹ a native of Basra and a resident of Bağdād, was the leader of the Aš’arite theologians of his day. Of his outward life little is known except that he was for a time Mālikite *qādī* in ‘Ukbarā,² on one occasion served as an ambassador to Byzantium for ‘Adud ad-Daula,³ and that he died in Bağdād on June 6, 1013.

He was active as a writer on theological subjects and especially as a controversialist, but what we know of his views has in the main to be compiled from only two of his books,⁴ since none of his works has become accessible with the exception of the *Tamhīd* and the *I‘jāz al-Qur‘ān*.⁵

Abdul Aleem has traced the early history of the *i‘jāz* problem listing the authors contributing to its development and analysing their major extant works.⁶ The discussion of the (miraculous) “uniqueness” of the Koran, its *i‘jāz*, acquired an interest exceeding the theological field when the question was raised whether the inimitability of the Holy Book

1. A. S. Tritton, *Muslim Theology*, London, 1947, p. 177, writes Ibn at-Ṭib. Ibn Ḥallikān, trans. de Slane, II, 672, discusses the *nisba* and its correct spelling at some length. C. Brockelmann, *EJ*, I, 603, and *GAL*, I, 197, gives the name erroneously as Abū Bakr ‘Ali b. at-Tayyib al-Bāqillānī; *GAL*, Suppl., I, 349, Brockelmann follows Ibn Ḥallikān. Bāqillānī was, however, not as Brockelmann maintains a student of al-Aš’arī himself—al-Aš’arī died in 935—but received his training from Abū l-‘Abbās Ibn Mujāhid at-Tā’i, a direct disciple of the founder of the school Cf. *Islamic Culture*, VII (1933), 75.

2. *Irṣād*, II, 105⁷. ‘Ukbarā is a township on the Tigris, about twenty miles due north from Bagdād, in Bāqillānī’s days noted for wine and certain industrial activities. For Bāqillānī’s adherence to the Mālikite rite, cf. *Tamhīd*, pp. 242f., and M. Schreiner, *ZDMG*, LII (1898), 487.

3. *GAL*, Suppl., I, 349, where references are listed. An anecdote connected with his visit to the Byzantine court is told by Ibn al-Jauzī, *Kitāb al-adkīyād*, trans. O. Rescher, Galata, 1925, pp. 164—65 H. F. Amedroz, *JRAS*, 1914, 918—19, places the visit in the year 981/2.

As an appendix to the *Tamhīd* the editors published the vita of al-Bāqillānī by Qādi ‘Iyād (d. 1149), followed by a list of his works consisting of 52 items (*Tamhīd*, pp. 242—56) Tauhīdī, *Imtā‘*, I, 143, presents a brief and unfriendly characteristic of Bāqillānī.

4. For his doctrines see M. Schreiner, *Actes du VIII^e Congrès international des orientalistes*, Leiden, 1893, I, 108—110, *Tamhīd*, Introduction, pp. 20—27, and especially, Tritton, *op. cit.*, pp. 177—82.

5. *GAL* Suppl., I 349, has four further titles of books preserved in manuscript but as yet unpublished.

6. *Islamic Culture*, VII (1933), 64ff. 215ff.

So the Bible emerges as the only fully significant work of literature and strictly speaking the only literary creation. No human writer can go beyond mediating and interpreting Scripture.¹² Islam has never been as bold or as consistent in its aesthetic conception of Revelation. The aesthetic considerations which from the 10th century onward were to maintain an important function in the theory of the *i'jáz* had started from an appreciation of Koranic style and never went beyond stylistic analysis.

The beginnings, of course, were not systematic. The Christian convert to Islam, 'Alî b. Rabban at-Tabarî (d. ca. 864), asserts that he has never in any language found stylistic perfection equalling that of the Koran.¹³ Abû Hâtim as-Sijistânî (d. 864) concurs.¹⁴ Slightly later perhaps, al-Jâhîz (d. 869 or 870) composed a treatise on rhetorical peculiarities of the Koran, such as its succinct style (*i'jáz*), its metaphors (*isti'ârât*), etc.¹⁵ In discussing the difference of the Koran from any other literary work the term *i'jáz* does not seem to have been used by his time.¹⁶ At any rate, it

12. Cf. e.g. H. H. Glunz, *Die Literarasthetik des europäischen Mittelalters*, Bochum-Langendreer, 1937, pp. 166—85 and 574. The inclusion of the Biblical images and similes in the concept of the *icon* by John of Damascus (d. ca. 749) points in the same direction but the idea was never to be systematically developed in the Eastern Church. For John's view cf. G. Ostrogorsky, *Studien zur Geschichte des byzantinischen Bilderstreites*, Breslau, 1929, p. 44.

13. *Kitâb ad-dîn wa'd-daulâ*, Cairo, 1923/1342, pp. 44—45, trans. A. Mingana, London—New York, 1922, pp. 50—51. His contemporary, al-Murdâr, maintained, however, that men could produce "something equal to or even better than" the Koran, cf. Tritton, *op. cit.*, p. 120. An-Nazzâm (d. 845/6) expressly excludes considerations of style from his reasons for the miraculous nature of the Holy Book (*ibid.*, p. 94).

14. I. Goldziher, *Abhandlungen zur arabischen Philologie*, Leiden, 1896—99, I, 151.

15. *Hayawân*, III, 26—27. It is presumably from this treatise that as-Suyûtî (d. 1505), *Itqân*, II, 117—18, quotes an enthusiastic eulogy of the Holy Book in which most of the current theological arguments in favor of the *i'jáz* but not the term itself can be traced. In his pamphlet *fi damm ahlâq al-kuttâb Jâhîz* rebukes the "secretaries" for their inclination to find fault with the Koran; cf. *Talât rasâ'il*, ed. J. Finkel, Cairo, 1344, pp. 42—43. See also O. Rescher, *Excerpte und Uebersetzungen aus den Schriften des Ğâhîz*, Stuttgart, 1931, I, 70. Concision, *i'jáz*, was valued as a scriptural virtue by St. Basil (d. 379); cf. the poignant passage, *Patrologia Graeca*, XXXI, 200 A.

16. Cf. *Bayân*, I, 294. He does, however, entitle the first chapter of his *Sîhr al-bayân*, ms. Koprulu 1284, fol. 3b. *fi ba'd mâ nataqa bihi 'l-Qur'ân al-karîm min al-kalâm al-mâ'îz al-mu'îz*. Fol. 4a, the reader is invited to consider '*uluwâwa-hu* (of the Koran) '*alâ sâ'ir al-kalâm*. Nor does Ibn al-Mu'tazz (d. 908), *Kitâb al-âdâb*, ed. I. Kratchkovsky, *Monde Oriental*, XVIII (1924), 112—13, use *i'jáz* when he holds forth on the excellence,

had not yet been reserved for the style of the Revelation since al-Jāhīz observes¹⁷ that when the *hikmat al-‘Arab*, the Wisdom of the Arabs,¹⁸ is translated into another tongue the *mu’jiz* of its metre is destroyed.¹⁹

It was the contribution of the 10th century to insist on the formal or rhetorical uniqueness of the Koran to such an extent that it became part and parcel of the theological argument for the Book’s supernatural character. ‘Alī b. ‘Isā ar-Rummānī (d. 994) devotes practically all his study of the *i’jāz* to a demonstration of the Koran’s uniqueness on the basis of its *balāğā*, eloquence.²⁰ His analysis of the factors that result in the superb style of the Book is much superior in organization and integration of the illustrative material to the discussion which Ḥamd b. Muḥammad al-Hattābī (d. 996 or 998) devotes to the same problem. It is true that Hattābī, too, dedicates nine tenths of his tract on the *i’jāz* to an investigation of the Koran’s *balāğā*, but his theoretical frame is somewhat loose and his principal object seems to be the taking up and refuting of specific criticisms launched against individual verses or turns of phrase in the Holy Book.²¹

fadl, of the Koran over all other discourse basing his judgment at least partly on the Book’s stylistic virtues. Al-Mas’ūdī (d. ca. 956), *Murūj*, IV, 163—65, in an eloquent passage uses *i’jāz* to denote the stylistic inimitability of the Koran.

17. *Hayawān*, I, 38.

18. As represented e.g. by Zuhair 16.47—59.

19. Husrī (11th century), III, 154, quotes a letter of al-Hasan b. Wahb to Abū Tammām in which he likens the latter’s poetry to a *mu’qīza*. Huṣrī himself still applies *i’jāz* in praise of any eloquent discourse, cf. I, 135¹⁶ and 140¹⁹, so does ‘Abdarrahmān b. ‘Alī al-Yazdādī (between 1050 and 1250?) speaking of the *rasā’il* of Qābūs b. Wašmgīr (d. 1012). Cf. *Kamāl al-balāğā*, Cairo, 1341, pp. 27 and 32. *Ibid.*, p. 42, Ibn al-‘Amid’s (d. 976) writings are described as *mu’qīzāt*.

20. *Muzhīr*, I, 153, expounds the idea that the overwhelming richness of the Arabic vocabulary prevents adequate translation into any foreign tongue of an Arabic text. Cf. also the story, *Sīrr*, p. 46, of the verse by Abū Tam-mām translated unsatisfactorily for, and therefore not appreciated by the Greek emperor Nikephoros Phokas (963—969).

21. Rummānī greatly influenced al-Ḥafājī who in 1062 wrote his famous *Sīrr al-fasāha* and through him Ḏiyā’ ad-Dīn Ibn al-Atīr (d. 1239), the author of the even more renowned *al-Matal as-sā’ir fi adab al-kātib wa-š-šā’ir*. Huṣrī, I, 115—16, presents ar-Rummānī’s arguments for the *i’jāz*. For the ten elements which to Rummānī constitute *balāğā* cf. Additional Remark (C) to the Table of Figures of Speech, on p. 118.

A saying by Ibn al-Mu’tazz, quoted by Huṣrī, I, 115, would suggest that in his day the superiority of the Koran over each and every literary production had been generally accepted.

21. Ḥattābī’s treatise occupies foll. 1b—44a. Foll. 16a—30b are given over to the discussion of objections to individual Koranic passages, foll.

Bâqillânî's treatment of the problem appears thus considerably more elaborate and systematic than that accorded it by his predecessors. His position on the *i'jâz* has been succinctly stated by Tritton and his theological reasoning on the subject been set forth in some detail by Abdul Aleem.²² Full justice to the extraordinary tact with which Bâqillânî presented his subject will only be done when we realize that he differed from his contemporaries in that he felt the indubitable pre-eminence of the Koranic style to be no argument in favor of its theological uniqueness.²³ He repeatedly insists on the inability of man to reach the stylistic accomplishment of the Book but he does not propose to erect the *i'jâz* of the Koran on an aesthetic foundation. It would appear that his philosophical training made him uneasy about putting the *i'jâz* in any respect on an empirical basis.²⁴

31a—42a, to the refutation of the allegation that some parts of the Book had been matched successfully.

Abdul Aleem, who in 1934 was to publish Rummânî's essay, bases his account of Rummânî's and Hattâbi's ideas on Suyûti's quotations, *Itqân*, II, 121—22.

22. Tritton, *op. cit.*, p. 181; Abdul Aleem, *loc. cit.*, 225—26. See also T. Andrae, *Die Person Muhammeds . . .*, Stockholm, 1918, pp. 94—100. Ahmed Deif, *Essai sur le lyrisme et la critique littéraire chez les Arabes*, Paris, 1917, pp. 155—60, makes a rather feeble attempt at analysing Bâqillânî's position with regard to the Koran as a literary achievement. The interest of Deif's remarks is due mostly to the fact that he seems to have been the first modern Oriental student to embark on a systematic study of Arabic criticism in the 9th and 10th centuries.

23. Cf. below, pp. 54—5, and also *Tamhid*, pp. 125—26.

Perhaps no orthodox theologian of the 10th century would have agreed with Bâqillânî on this point. Râwandî (d. 910) who compiled a list of contradictions in the Book—quoted and refuted by Râzî, pp. 165—66—was a dissenter and reputedly an atheist; and Abû Hâšim (d. 933), who held that non-Arabs could produce a book like the Koran (cf. Tritton, *op. cit.*, p. 155), a Mu'tazilite.

Another line of 10th century thought is represented by Muṭahhar b. Tâhir al-Maqdisî (fl. 966), *Kitâb bad' al-halq*, ed. & trans. C. Huart, Paris, 1898—1915, IV, 175—76 (trans., IV, 164—65). In his view, a phenomenon may be a miracle at one period but not at another. The miraculous character of any event or for that matter of the Koran is relative to the circumstances in which it occurred. In the *Revue de l'histoire des religions*, L (1904), 212, note 1, Huart refers to the 44th Tract of the Corpus of the Ihwân as-safâ as maintaining a kindred viewpoint.

24 An empirical method of tracing rhetorical excellence in sacred writings had been acceptable in Christianity as witness St. Augustine. In his approach he was actuated not by a desire to prove the inimitability of the style of either the Old or the New Testament, but by the wish to encourage Christian preachers to avail themselves of the technique of rhetoric in order to increase the efficacy of their sermons. So he pointed out that the

Abū Hilāl al-‘Askarī (d. 1005), whose literary views greatly influenced the theologian, did not equal Bāqillānī's subtlety when he declared at the beginning of his epoch-making *Kitāb aṣ-ṣinā‘atām*²⁵ that he presents his book “as an exposition of the particular science by means of which the *i‘jāz al-Qu’ān* is recognized.”²⁶ Nor did later analysts of the *i‘jāz* maintain his caution. Thus, Ibn Qayyim al-Jauziyya, noted Hanbalite theologian (d. 1350), simply says that he who knows Arabic and is familiar with lexicography, grammar, rhetoric, Arabic poetry and prose will *eo ipso* recognize the supremacy of the Koran.²⁷

Despite his theological reservation with respect to the conclusiveness of the argument Bāqillānī sets out vigorously to prove the inferiority of all Arabic literature to the Koran. To this end he inserted in his book

various rhetorical *genera dictionis* could easily be traced in the Scriptures. The fourth book of his *De Doctrina Christiana* (ed. H. J. Vogels, Bonn, 1930, also ed. with trans. and cmt. by Sr. Th. Sullivan, Washington, D.C., 1930) is devoted to this task. According to Sullivan, Introduction, p. 4, it was probably written in A.D. 426—7.

Augustine first analyses (VII, 11) the rhetorical composition and figures of Romans 3:3—5, 2 Cor 11:16—30 (VII, 12,13), Amos 6:1—6 (VII, 16—20). He then adduces Gal 4:21—26 and Gal 3:15—22 as specimens of the subdued style (*genus submissum*; XX, 39); 1 Tim 5:1—2, Rom 12:1 and 12:6—16, Rom 13:6—8 and 13:12—14, of the moderate (*genus temperatum*; XX, 40), and 2 Cor 6:2—11, Rom 8:28—39, Gal 4:10—20, of the grand (*genus grande*, XX 42, 43).

Augustine's position is much less precarious than that of the apologists of the Koranic style as he feels no obligation to uphold the blamelessness of the Scriptures' style. Thus (VIII, 22) he admits the obscurity of some scriptural passages—Bāqillānī emphatically denies any obscurity in the Koran—as well as certain deficiencies in the rhythmical arrangement of their diction (XX, 41). Here Augustine only adds that no major stylistic requirement is missing and that slight changes in word order would establish such *clausulae* as would satisfy the rhetorician.

By tracing rhetorical style in the Scriptures Augustine took up the defense of the Biblical writings against the contempt which their simplicity provoked on the part of the educated, a feeling which at one time he had experienced himself; cf. *Confessions*, III, 5. Earlier Fathers, such as Cyprian (d. 258), *Ad Donatum* (trans. F. A. Wright, *Fathers of the Church*, London, 1928, p. 100), and Lactantius (d. ca. 340), *Institutiones Divinae*, VI, 21, 4—6, had already fought that same attitude.

On the pagan side it was Libanius who, *or. XIII*, 1, addressing the emperor Julian, emphasized the ties between eloquence and piety. Cf. A. D. Nock, *Sallustius, Concerning the Gods and the Universe*, Cambridge, 1926, Introduction, p. L and note 53.

25. P. 2.

26. *JAOS*, LXI (1941), 51—52.

27. *Fawā'id*, p. 7. On pp. 246—255 Ibn Qayyim discusses extensively the grounds on which various authorities rest their doctrine of the *i‘jāz*.

three lengthy and by contemporary standards highly unconventional sections. The first (pp 69—98) demonstrates the occurrence in the Koran of the figures of speech used by the poets, the second (pp 129—148) and the third (pp. 172—192) point out the inadequacies and weaknesses of even the best of Arabic poems, taking as examples the *mu'allqa* of Imru'ulqais²⁸ and a celebrated poem of al-Buhturî²⁹ respectively. In this manner he gives himself an opportunity to destroy the nimbus around both classical and "modern" poetry. The principles applied in his criticism (together with those generally accepted by his contemporaries) have been discussed by this writer in some detail, *JAOS*, LXI (1941), 51—57.

Bâqillânî's position in the development of rhetoric may be summed up as follows.

(1) His outlook is that of an educated layman rather than that of a specialist. He does not seem to have felt the urge to build up or to adopt a consistent system of terms and definitions.

(2) It cannot be said with certainty whence al-Bâqillânî derived his terms and definitions.

(3) His list of figures of speech³⁰ shows most resemblance to that offered by al-'Askarî out of the 34 figures which al-Bâqillânî mentions 26 occur in the *Kitâb aṣ-ṣinâ'atâin*. It must be noted, however, that the arrangement of the figures in Bâqillânî is greatly inferior to that chosen by al-'Askarî and that, moreover, only one of the six figures first observed by al-'Askarî appears in his book.³¹

(4) On the other hand, the influence of Qudâma b. Ja'far (d. 922) is still fairly strong in Bâqillânî. When Qudâma and 'Askarî disagree Bâqillânî does not necessarily take sides.³² There is, however, only one term, *takâfu'*,³³ which Bâqillânî and Qudâma share without its appearing in the *Kitâb aṣ-ṣinâ'atâin* as well.

(5) In relation to contemporary non-specialist terminology as represented by al-Hwârizmî's *Mafâtiḥ al-'ulûm* Bâqillânî's vocabulary is better developed: he employs 34 terms where Hwârizmî offers only 19.

(6) The progress over Ibn al-Mu'tazz' pioneering *Kitâb al-bâdi'* is considerable.

28. Ed. Ahlwardt, no. 48.

29. Constantinople, 1300, II, 217.12 ff.

30. See the Table of Figures of Speech at the end of the book.

31. *ta'attuf* (iteration); no. 23 in Bâqillânî, no 32 in 'Askarî.

32. This observation will become clear from the notes to the individual terms.

33. No. 22 in Bâqillânî, no. 7 in Qudâma. For the meaning cf. p. 37, note 287.

(7) Bâqillânî's defective training is visible e.g. in his inclusion of *musâwât*, adequacy of style, in the figures of speech.³⁴

(8) The incipient development of the high points of later theory, viz. of the relation between *haqlqa*, the proper, and *majâz*, the tropical use of words, and its consequences for the theory of *tašbih*, simile, and *isti‘âra*, metaphor, are disregarded by Bâqillânî. His concept of style does not measure up in any way to that of his successor in the study of *i‘jâz*, ‘Abdalqâhir al-Jurjânî (d. 1078).³⁵

The examples quoted by Bâqillânî to illustrate his figures clearly indicate that he was not dependent on any one author. Many of his references he has in common with Ibn al-Mu‘tazz or al-‘Askarî, but it is obvious that he did his own selecting using sources not drawn upon by either the *Kitâb al-bâdi‘* or the *Kitâb aṣ-ṣinâ‘atâin*.³⁶

The translation of those passages in al-Bâqillânî's *I‘jâz al-Qur’ân* that are of relevance for the understanding of Arabic literary theory and criticism is, in the eyes of this writer, justified by their unique character in Arabic literature. There are innumerable paragraphs and even whole books discussing the merits and demerits of individual verses or fragments but never once did an Arab author undertake to dissect the better part of two lengthy poems from the aesthetic viewpoint as Bâqillânî does in his sections on Imru’ulqais³⁷ and Buhturi. The chapter on the figures of speech, on the other hand, is the first of its kind by a non-specialist that has come down to us, and it is a real innovation in its peculiar objective and arrangement.³⁸ The fact that no text of this character has, to the writer’s knowledge, ever been translated into a Western language served as a further incentive. It is hoped that students of literature in general will thus be enabled to obtain a more precise insight into the ways and aims of Arab poets and writers.

The translation, which does not aim at concealing the harshness of Bâqillânî's style, is as carefully annotated and explained as it was possible for the writer to achieve. The *variae lectiones* of the verses and sayings quoted have not been printed, partly to save costs and partly

34. See the discussion, p. 27, note 221. The same error occurs in *Qânnûn*, pp. 440—41, where it is nonetheless correctly described as the mean between *i‘jâz* and *ishâb*.

35. Cf. specifically *Dalâ‘ul*, pp. 32ff., 294ff., 397ff.

36. The references accompanying the individual verses and sayings will bear out this statement and provide the necessary detail.

37. The passage *Ag*, VIII, 59—62 (= *Ag*³, IX, 69—76), where fifteen verses of his *mu‘allaqa* are quoted and explained offers nothing beyond rather meagre philological comment.

38. In addition to the passages mentioned above, pp. 126—28 and 170—72 have been translated as an introduction to Parts II and III respectively.

because it was felt that their reproduction would contribute little to the general understanding of the subject. The edition of the *I‘jāz al-Qur‘ān* used for the translation is the fairly adequate print, Cairo, 1349. The appended Table of Figures of Speech as used by Ibn al-Mu‘tazz, Qudāma, Ḥwârizmî and al-‘Askarî is meant to help the reader toward quicker orientation in the maze of terminology. Qudāma’s terms as they occur in the *Naqd an-natr* are added for convenience, but it should be borne in mind that this book may not go back to Qudâma himself, but have been actually composed in the 13th century on the basis of material and views provided by Qudâma.³⁹ As to the comments on the terms it should be remembered that there was no intention of presenting their complete history. The terms were only to be explained and followed in their development up to Bâqillâni’s time. References to their later fate have, therefore, as a rule been given more sparingly. The Indices (Personal Names, Place Names, Rhetorical Terms, Koranic Quotations) will, it is hoped, facilitate the use of the translation.

39. Cf. G. Levi Della Vida, *RSO*, XIII (1931), 331–33, and *GAL*, Suppl., I, 407.

PART I

RHETORICAL FIGURES IN POETRY AND QUR'ĀN

If anybody asks. "Can the *i‘jáz* of the Qur'ān be recognized by the rhetorical figures (*badi‘*) which it contains?" the answer is:¹ The experts

1. The pattern *in sa‘ala* (*in qâla*) . . . *qâla lahu*, or *in sa‘ala* . . . *fa-ya‘lam* and the like, where the characteristic element is the reply to or the refutation of the questioner, or the adversary, in the form of a hypothetical period, constitutes one more instance of a stylistic pattern taken over by Arab writers from classical tradition. Before listing examples attention should be called to the fact that this pattern is by no means indispensable. In the first place there is no necessity to affect a dialogue. In the second place, if a dialogue is affected the more obvious form to be selected—aside from that of the true dialogue—would be one in which statement and counterstatement are put side by side independently, i.e., not joined in a single conditional period. The much greater number of non-conditional examples fully bears out this consideration. For the present purpose it will suffice to trace the pattern back to early Christian controversy Cf Origen (d 254), *Contra Celsum*, VI, 68 (quoted by E Norden, *Agnostos Theos*, Berlin, 1913, p 89). διόπερ ἐὰν ἔρηται ἡμᾶς Κέλσος . . . ἀποχρινούμεθα; *ibid*, VII, 15. ἐπεὶ δ' ἀδυνατά τινα . . . φασιν . . . λεκτέον ὅτι . . . ; *ibid*, VIII, 54: εἰτ', ἐπεὶ φασιν ὁ Κέλσος. . . , λεκτέον πρὸς αὐτὸν, ὅτι . . . There is no call for the following up of the pattern through late antiquity. But it is important to note that the influential John of Damascus (d ca 749) uses it fairly frequently. Some of the instances are: *De imaginibus*, or. II, 18 (Migne, PG, 94 1304—5): εἰ δὲ λέγεις . . . γνῶθι, *contra Jacobitas*, II, 50 (1457): εἰ δέ φατε μάθετε καλῶς διδασκόμενοι . . . ; *Disceptatio Christiani et Saraceni*, where chapters 1—5 begin either *si interrogaris a Saraceno* . . . *dic ipsi* . . . , or *si dicat tibi Saracenus*. . . *dic ipsi* (PG, 94 1586—90); *Adv Nestorianos*, ch. 3 (PG, 95 189): εἰ δέ φατε . . . φαμέν, ὅτι . . . John's influence on Theodorus Abū Qurra (d ca 820) is well-known. Little wonder that Theodorus uses this time-honored pattern of polemical discussion in his Arabic writings. The following references are taken from G Graf's translation of the Arabic text (*Die arabischen Schriften des Theodor Abū Qurra*, Paderborn, 1910) where the pages of the original are added; Mimar I, 7 (p. 94 of the translation), III, 20 (p. 153), III, 21 (p 154), IX, 4 (p 225), IX, 5 (p 225), X, 22 (p. 257), XI, 24 (p 332). The extensive use made of the pattern by Arab theologians and philosophers is easily ascertained. Al-As‘ari's (d 935) *Ibâna ‘an usûl ad-diyâna* may serve as an example from the time between Theodorus and al-Bâqillânî. Cf. pp. 49, 57, 58, 60, a.o., of the translation by W C Klein, New Haven, 1940. The occurrence of this pattern in Talmudic literature may suggest its Oriental origin without, however, changing the picture of the comparatively late development just outlined. A typology of the patterns used in Arabic controversy has been suggested by the present writer in *Scientia*, XLIV (1950), 23, note 3, of the English, p. 13, note 2, of the French edition.

(*ahl aṣ-saṇ'a*) and those who have composed books on the subject of the character of the *badi'* (rhetorical element)² have recorded opinions which we are going to recount. Then, we will clarify their problems in order that the discussion (*kalām*) may deal with a clearly established subject and a well defined proposition.

The following passages are quoted from the Qur'ān as representing figurative speech (*badi'*): "Lower to them the wing of humility (i. e., bear thyself humbly towards them) out of compassion."³— "And lo, it is in the Mother of the Book, in Our presence, exalted, wise"⁴— "... and my head is lit up with white"⁵— "A sign for them also is the night We strip

2. Throughout the 9th century *badi'* means just "new, worthy of notice, original" Cf *Hayawān*, III, 17, IMudabbir (d. 892), p. 37 Ibn al-Mu'tazz in his *Kitāb al-badi'* then used the term in the sense of the "new" style, i. e. the style that employs rhetorical figures From his time the word was used in both senses, the meaning "original" occurring far more frequently; cf. Āmidī, pp. 55²², 94²⁴, 171⁸, *Sin* 15, 34²¹, 42¹⁶, F. H. Dieterici, *Mutanabbi und Serifuddaula*, Leipzig, 1847, pp. 17 and 54 (from at-Ta'ālibī's *Yatīma*), Mutanabbi, ed. F. H. Dieterici, Berlin, 1861, 105 36 (p. 283): *al-badi'* *al-fard min abyātī-hā*, and many passages in *I'jāz*. At the same time Āmidī, p. 6, says that *badi'* consists of *isti'āra*, *tajnīs*, and *tibāq*, and uses *badā'i'* as synonym of *mahāsin*, p. 171²⁷. In due course *badi'* acquired the general meaning of "trope" and the third part of Literary Theory as finally evolved by as-Sakkākī, al-Qazwīnī, and at-Taftazānī, was called '*ilm al-badi'*, "Tropenlehre"

3. Qur'ān 17.25 The Koranic verses are numbered in accordance with the edition of the Koran by G Flugel, Leipzig, 1893. The translations are, for the most part, those of R Bell, *The Qur'ān*, Edinburgh, 1937—1939, occasionally those of Rodwell. Slight changes by the present writer have not been marked

Qur'ān 17.25 is frequently alluded to Cf. e. g. al-'Askarī's phrase in a letter of his which he quotes *DM*, I, 220¹⁶ *wa-qad hafadtu laka janāh ad-dull* . . . , and at-Taftazānī, *Muḥtasar*, I, 29², who describes the prince to whom he dedicates his work as *hāfd̄ janāh ar-rahma li-ahl al-haqq wa'l-yaqīn Irshād*, I, 279¹⁹, praises the jurist, Ibrāhīm b. 'Utmān al-Qairawānī (d. 957), for his unpretentiousness and his *hajd janāh* Cf also *Itqān*, II, 44. Gazzālī, *Ihyā' ulūm ad-dīn*, Būlāq, 1289/1872, II, 184³, quotes a *hadīt* in which the Prophet enjoins the *hafd̄ al-janāh*.

Fawā'id, pp. 51—52, reports that most experts consider the phrase: "Lower to them the wing of humility," an *isti'āra tāhyīlīyya* He then tells this story When Abū Tammām had composed the line:

'Do not give me to drink the water of blame (*mā' al-malām*), for I am pouring forth tears and have tried to sweeten the water of my weeping;' he was met by a man with a wooden bowl who asked him to give him a little of the "water of blame." Abū Tammām replied: "I shall not give it to you before you give me a feather of the 'wing of humility'"

4. Qur'ān 43.3. The Mother of the Book denotes the heavenly prototype of the Koran.

5. Qur'ān 19.3.

the day from it, and lo, they are in darkness.”⁶—“... or there come upon them the punishment of a barren day.”⁷—“... light upon light...”⁸

Sometimes figurative speech (*bâdi'*) occurs in comprehensive sayings of a legislative character such as His word: “In retaliation is life for you...”⁹ and (sometimes) in eloquent passages such as His word: “So when they despaired of him, they withdrew privately ...”¹⁰, further in passages on the nature of the divine, such as His words: “All things are His ...”¹¹—“Whatever pleasant thing ye have is from Allâh.”¹²—And “With whom shall be the power supreme on that day? With Allâh, the One, the Almighty.”¹³

And (the experts) record figurative speech (*bâdi'*) in the sayings of the Prophet (as opposed to the word of God collected in the Qur'ân) such as “Best of men is a man who holds fast the rein of his horse on the path of Allâh. Whenever he hears a terrible cry (of somebody in danger) he flies toward it.”¹⁴ And: “Oh our Lord, accept my repentance and wash off my sin.”¹⁵ And “The sickness of the nations who preceded you, viz. envy (p. 70) and hatred, has overpowered you. These are the ‘shavers’, the shavers of religion, not the shavers of hair.”¹⁶ And “People are like one hundred camels among which you do not find one riding-beast.”¹⁷ And: “Is there anything to prostrate people on their noses in the fire of Jahannam except their slanderous talk (lit. the stalks of reaped crops of their tongue)?”¹⁸ And “Verily, some of what the (rain, or season, called)

6. Qur'ân 36.37

7. Qur'ân 22.54. *Bâdi'*, p. 3, quotes all the foregoing Koran verses in practically the same connection. But Ibn al-Mu'tazz selects Qur'ân 3.5 to exemplify the use of *umm al-kutâb* (Mother of the Book) where al-Bâqillâni uses 43.3.

8. Qur'ân 24.35.

9. Qur'ân 2.175.

10. Qur'ân 12.80.

11. Qur'ân 27.93.

12. Qur'ân 16.55.

13. Qur'ân 40.16

14. *Bâdi'*, p. 3.—References by other authors to passages quoted by both *I'yâz* and *Bâdi'* will, as a rule, only be given if they have not been included in Kratchkovsky's notes.

15. *Bâdi'*, p. 4; ‘Umda, I, 245 (quoted as *istî'âra*), Nuwairî, VII, 104; I Goldziher, *Vorlesungen über den Islam*, 2nd ed., Heidelberg, 1925, p. 210 (quoted from *Amâli*, II, 267).

16. Bayân, II, 19; *Bâdi'*, p. 4.

17. Qazwînî, Taftazâni, Ídâh, IV, 266; Asrâr, pp. 85 and 199; Bayân, II, 17 and 227. Sakkâkî, p. 206, quotes the saying with disapproval as bordering on the enigmatical (*ta'miya* and *luğz*).

18. Bayân, I, 169 and 213; IA, p. 151^{12, 13}; Muhâdarât, I, 147⁷; M. Horten, *Die religiöse Gedankenwelt des Volkes im heutigen Islam*, Halle a. S., I, 209.

rabi' causes to grow kills by inflation of the belly, or nearly does so.”¹⁹

And (the experts further find figurative speech in sayings) such as Abū Bakr as-Ṣiddīq’s²⁰ word to Ḥālid b. al-Walīd.²¹ “Desire death, so you will be given life.” And his saying: “Flee from honor (*śaraf*)—honor will follow you.”

And (further, in sayings) such as ‘Alī b. abī Ṭālib’s²² in his letter to Ibn ‘Abbās²³ when the latter was governor of Basra: “Deal kindly with those who petition, and untie the knot of fear for them.”²⁴ And (‘Alī’s) saying when he was asked concerning a word of the Prophet: “He said (this word at a time) when faith (*ad-dīn*, i.e., Islam) was still weak (Now) the belt of Islam has widened so as (to encompass) every man and whatever he aspires to.”²⁵ ‘Alī asked one of the nobles of Fārs which of their kings was most highly praised amongst them. So (the Persian) said: “Ardašīr²⁶ has the merit of precedence, but (p. 71) the most highly praised is Anūširwān.”²⁷ (‘Alī) said. “Which quality was strongest in him?” (The Persian) said. “Forbearance (*hilm*) and patience (*anāt*).” Thereupon ‘Alī said: “These two are twins; highmindedness gives birth to both.”²⁸ And (on another occasion) he said: “Every man’s value is what he does well.”²⁹ He also said: “Knowledge (*‘ilm*) is a lock, question its key.”³⁰

Ḥālid b. al-Walīd wrote to the marzubāns of Fārs: “To proceed. Praise is due to Allāh who has broken your ring and dispersed your discussion.”

19. Al-Buhārī, *Selections from the Sahīh*, ed. C. C. Torrey, Leiden, 1906, p. 55 (Semitic Study Series, vol. 6); *Šin*, p. 133; *Asrār*, p. 313.

20. One of Muhammad’s oldest supporters and later the first caliph (632–634).

21. Famous Muslim general, d. 641/2.

22. Cousin and son-in-law of Muhammad, later the fourth caliph (656–661).

23. ‘Abdallāh b. Abbās, cousin of the prophet, renowned as traditionist; governor of Basra for ‘Alī, d. ca. 688.

24. *Badi'*, p. 4.

25. *Badi'*, p. 4.

26. First Sasanian king, ca. 226–241.

27. Husrav I, Anūširwān, Sasanian king, 531–574.

28. *Badi'*, p. 5

29. Kāmil, p. 39¹⁶; *Bayán*, I, 83, and II, 60; Huṣrī, I, 50–51 (quoting from *Bayán*), and I, 236⁸; *Asrār*, p. 215³ (in a verse by Muhammād b. ar-Rabī' al-Mausili), *Irshād*, I, 14 (together with an anonymous versification); *Subh*, I, 59 (again with an anon. verse). Al-Ğazzālī, *Iḥyā’ ‘ulūm ad-dīn*, Būlāq, 1289/1872, I, 7, quotes a metrical version of this saying also ascribed to ‘Alī. Cf. also, Ja‘far b. ‘Alī ad-Dimīṣqī, (ca. 12th cent.) *Kitāb al-iśāra ilā mahāsin at-tijāra*, Cairo, 1318, p. 41 (trans. H. Ritter, *Islam*, VII [1917], 60).

30 *Badi'*, p. 5.

al-hadama is a round ring, and therefore the anklets (*al-halâhîl*) are called *hidâm*.³¹

Al-Hajjâj³² said. "Show me a man fat with loyalty (*amâna*)."³³

When the leadership of the Hârijites was conferred upon 'Abdallâh b. Wahb ar-Râsibî,³⁴ they wanted him to address them. So he said: "There is no good in unleavened (i.e., immature) judgment." And he said further: "Suspend judgment until some days have passed."³⁵

A Bedouin said expressing gratitude for a favor: "This is the frontpage (*'unwân*) of Allâh's favor "³⁶ And (another) Bedouin described a (fighting) host and said: "When they are drawn up in battle order arrows pass to and fro between them (as ambassadors); when they shake hands with the swords, Death sits down to rest (for they are doing his work)."³⁷ A Bedouin was asked about a certain man. So he said: "The bags of love have become empty in our relation after they had been full, and faces (shining) with brightness have become pitch-dark."³⁸ Another one said: "He who rides (p. 72) on the back of delusion (*al-bâtil*), alights at the house of repentance."³⁹ It was said to Ru'bâ "How did you leave the place you left?" He answered: "The soil is dry (from drought), and property frowns."⁴⁰

Poetry has many types (*turuq*) of figurative speech (*bâdi'*), a succinct summary of which we have put down here so that you may be guided by it in what follows. One of those is (contained in) the verse of Imru'ulqais.⁴¹

"And often I have set out in the morning while the birds still were in their nests, on a short-haired (*munjarid*) steed, a chain for the wild game, a huge one (*haikal*)."⁴²

31. *Bâdi'*, p. 5, has both the quotation and the commentary.

32. Umayyad general and administrator, governor of Irâq 694-714, d. 714.

33. *Bâdi'*, p. 6.

34. Ar-Râsibî was killed in the battle of Nahrawân in 658.

35. Both sayings (the second more complete), *Bâdi'*, p. 6. Sûlî, p. 157, has the first.

36. *Bâdi'*, p. 6, with a different introduction.

37. *Bâdi'*, p. 6.

38. *Bâdi'*, p. 6.

39. *Bâdi'*, p. 7.

40. *Bâdi'*, p. 7. Ru'bâ b. al-'Ajjâj, famous *rajaz* poet, died in 762.

41. The most celebrated pre-Islamic poet, died ca. 535-540 -Imru'ulqais, ed. W. Ahlwardt, 48.47. Metre. *Tawîl*.—As a rule tracing a verse to a recognized edition of a poet's *dîwân* or a similar adequately published collection will be considered sufficient identification. Additional references will be listed in some cases where relevant quotations are missing in the standard edition.

42. P. 181 (p. 99 of translation) al-Bâqillâni shows his dislike for this word, when it occurs, in another meaning, in a verse of al-Buhturî.

His phrase *qaid al-awâbid* (chain for the wild game) is considered by (the critics) as *bâdi'* (figurative speech, rhetorical trope) and (more particularly) as a metaphor (*isti'âra*),⁴³ and they view it as an excellent expression.⁴⁴ (The poet) means to say that when he lets this horse loose on the game it becomes a chain for it and is like one who chains because of the speed of its course (*ihdâr*).⁴⁵ People imitated him and the poets

43. The treatment of the *isti'âra* in connection with that of *haqîqa*, the proper, and *majâz*, the tropical use of words, is one of the most brilliant achievements of Arabic theory. It would seem, however, that it was only in the 11th century that the study of the metaphor—later made a chapter of the *'ilm al-bayân*, the second part of Literary Theory—really came into its own. Al-Bâqillâni apparently took little or no note of the discussion of the *isti'âra* going on around him Al-'Askarî (*Sin*, p. 205), ar-Rummâni, p. 10, 'Alî al-Jurjânî (d. 1001), the author of the *Wasâta*, Ibn Jinnî (d. 1002) (cf. *Wasâta*, p. 40, *'Umda*, I, 239—241 and *Asrâr*, p. 326), Ibn Fâris (d. before 1005, cf. *Muzhîr*, I, 157^{16,17}) offered definitions just as Ibn al-Mu'tazz had done in his day (*Bâdi'*, p. 2, his concept of the *isti'âra* is well set forth by I. Kratchkovsky, *Monde Oriental*, XXIII (1929), 29). But al-Bâqillâni ignores them in his book. The term was well worn when Ibn al-Mu'tazz took it up. In the 9th century al-Mubarrad, *Kâmil*, p. 161¹⁸, uses it in analysing a verse and *Tâ'lab* (d. 904), p. 193, defines it. IMudabbir, p 46, *Iqd*, III, 23, '*Umda*, I, 216, record as a saying of Aristotle *al-balâga husn al-isti'âra* “eloquence is achieved by beautiful tropes” (repeated as part of a more elaborate definition by an unnamed Bedouin, *Sin*, p. 34). It will be in order to observe that the divers definitions of the metaphor offered by the above named scholars all paraphrase more or less freely that proffered by Aristotle *Poetics* ch. 21. The distinction by the Arabs between *isti'âra* (metaphor) and *tašbih* (comparison) repeats the Greek distinction between *μεταφορά* and *εἰκόνων*; cf. Aristotle, *Rhetoric*, III, 4, 1 (1406b). *Iqd*, IV, 3, employs *isti'âra* in the sense of “transferring a motive from one form to another, particularly from poetry to prose or from prose to poetry.” As far as I can see this use did not survive. Al-Jurjânî, *Asrâr*, pp. 328—330, fights the inaccurate application of the term by some authorities, of whom he names Ibn Durâid (d. 934) and al-Âmidî (d. 987). In the course of his detailed study of the *isti'âra*, pp. 196—204, Sakkâki quotes, p. 204, two definitions of that figure propounded by earlier authorities which he feels his own presentation of the subject has rendered obsolete. Suyûtî (d. 1505) devotes a whole chapter of his *Itqân* (*Nau'* 53, II, 42—47) to the comparative study of *tašbih* and *isti'âra*. Cf. also Râzî (d. 1209), 57—102, on the two types. The later theory is summarized by Mehren, pp. 30—40.

44. *Sin*, p. 207, also uses *qaid al-awâbid* to illustrate *isti'âra*. Qurâda, p. 15, and ISaraf, p. 314, mention Imru'ulqais as the inventor of the phrase which is quoted with approval, *Asrâr*, p. 111, and praised as *ihtirâ'*, invention, IA, p. 25¹⁶. '*Umda*, II, 176, discusses the meanings given to *awâbid* in different contexts.

45. Cf. Lane, p. 589a.

followed him.⁴⁶ So it is (frequently) said: “A chain for the eyes,”⁴⁷ “a chain for the glances,” “a chain for the speech,” “a chain for the conversation,” and “a chain for the pledges (at betting).”⁴⁸

Al-Aswad b. Ya'fur said:⁴⁹

“On a long-legged (mare), ready (to race), of strong speed (*jahiz šaddu-hu*), a chain for wild game and for the sums staked on her, a courser.”

And Abû Tammâm said:⁵⁰

“She has a face (*manzâr*) that is a chain for the eyes (*nawâzîr*); love lurks unceasingly (*yarâhu wa-yajdû*) in its bashfulness.”

Another (poet) said.⁵¹

“His glances are a chain for the eyes of mankind; there is no look that turns away from him.”

Again another said.⁵²

“Beauty has chained the pupils (of the eyes) on him.”

(P 73) Al-Asma'i,⁵³ Abû 'Ubaida,⁵⁴ Hammâd,⁵⁵ and before them Abû 'Amr⁵⁶ noted that (Imru'ulqais) made the best use of this (particular) phrase (*lafza*), and that he was followed in it(s use by others) but not equalled. They mention (this phrase) as an instance of “Eloquent Metaphor” (lit.: in the chapter on the eloquent metaphor, *al-isti'âra 'l-balîja*). Some of the experts gave it another name (i.e., classified the expression differently) and dealt with it in the chapter on *irdâf* (intimation).

(*Irdâf*) means that the poet wishes to suggest a (certain) idea without using the word which would express it (directly), but (rather using) a word (from which the idea to be conveyed) follows and is to be deduced (*tâbi' lahu wa-rûdf*).⁵⁷

46. Cf. e.g. 'Alqama 1.20. Abû 'l-'Alâ' al-Mâ'arrî (d. 1058), *Letters*, ed. trans. D. S. Margoliouth, Oxford, 1898, p. 17^a (trans. p. 21), alludes to this metaphor. Further imitations are listed by Hûşrî, I, 16—17.

47. Imitated by al-Hârîrî (d. 1122), *Assemblies*, ed. F. Steingass, London 1897, p. 56^b.

48. *Qurâda*, p. 15, considers this phrase inappropriate.

49. *Mufaddalîyyât* 44.31; *Kâmil*. The poet flourished ca. 600—610. Cf. *Mufaddalîyyât*, II, 161.

50. *Diwân* (with commentary by Muhyî ad-Dîn al-Hayyât), Beirut, n.d., 30.10. *Tawil*. Abû Tammâm Habib b. Aus died in 846.

51. *Sari'*.

52. *Ramal*.

53. Famous philologist, d. 831.

54. Celebrated philologist, d. 825.

55. Hammâd ar-Râwiya, collector of ancient poetry, d. 771 or 774.

56. Abû 'Amr b. al-'Alâ' al-Mâzînî, one of the founders of Arabian philology, d. ca. 770.

57. The definitions offered by Qudâma, p. 92—93, *Sin*, p. 275, and *Mafâtih*, p. 76 (where *irdâf* appears as subdivision of *mubâlagâ*), agree substantially

They say: A similar instance is (Imru'ulqais') verse.⁵⁸

"She sleeps until late in the morning, nor does she gird herself with the working-gown "

The poet only wishes (to describe) her comfortable style of living (*taraffuh*) by his words *na'ûm ad-duhâ* (sleeping until late in the morning).

To the same category belongs the verse of the poet:⁵⁹

"The chasm (below) her earrings is deep, no matter whether her father belongs to (the clan of) Naufal, or to (that of) 'Abd Šams and to Hâšim."

(Here) he wants to describe merely the length of her neck but actually mentions only a feature resulting from this quality of hers.

(Another rhetorical figure) is represented by the verse of Imru'ulqais.⁶⁰

"And many a night like the billows of the sea lets down her veils."

This is an example of pleasing (*malîha*) metaphor (*isti'âra*). Under this category is to be listed what we already have quoted from the Qur'ân: "And my head is lit up with white,"⁶¹ and: "Lower to them the wing of humility out of compassion."⁶²

Among the (figures of speech) which are considered as *bâdi'* there is the *tašîh hasan* (the beautiful comparison), such as the verse of Imru'ulqais:⁶³

"As though the eyes of the wild beasts around our hair-tent and

with al-Bâqillâni. *Sin* calls the figure *al-ardâf wa't-tawâbî'*. *Qurâda*, p. 22, records the fact that the term *tatbi'*—which is apparently Ibn Rašiq's choice—is replaced by some with *urdâf*. Al-Hafâjî, *Sîrr*, p. 218, follows the earlier definitions of the figure the aesthetic effectiveness of which he tries to analyse. He indicates that *urdâf* and *tatbi'*, are used to designate it, either together or separately. Mehren, p. 178, defines the term in commenting on as-Suyûti (d. 1505), '*Uqûd al-jumâr*', III 42–3, p. 114 of Mehren, Arabic text. According to *Fawâ'id*, p. 128, Ibn al-Atîr, *al-Jâmi'* *al-kabîr* (for mss. cf. *GAL*, I, 297), traces the term back to Qudâma b. Ja'far.

58. 48.35b. *Tawil*.

59. The poet is 'Umar b. abî Rabî'a (ed. P. Schwarz, Leipzig, 1901–9), 77.6. References not listed by Schwarz are *Zahra*, p. 67; *Iqd*, IV, 137; *Sin*, p. 276, *Qâdnâ*, p. 440 (anon.); Nuwairî, VII, 60; *Tirdz*, I, 425 (quoted anonymously). *Fawâ'id*, p. 125, quotes the line anonymously as an illustration of *išâra*. IŠaraf, p. 314, erroneously considers Imru'ulqais the inventor of the phrase.

60. 48.42a. *Tawil*. The passage 48.42,43 is quoted *Bâdi'*, p. 7, in a similar context.

61. Qur'ân 19.3. The phrase is used by 'Umar b. abî Rabî'a 191.1. Sakkâkî, pp. 154–55, discusses it as an instance of *itnâb*, the prolix style, because of the addition, at the end of the verse, of *šâiban*, "with old age."

62. Qur'ân 17.25.

63. 4.61. *Tawil*. The verse is greatly praised, *Kâmil*, p. 447.

our saddles were shells of Venus that have not been pierced."

And his verse:⁶⁴

"As though the birds' hearts—(some) fresh, (some) dried up—at (the eagle's) nest were jujube berries and rotten *hašaf*-dates (dates of a very bad quality)"

The (experts) hail it as an innovation when (Imru'ulqais) compares two elements with two (other) elements,⁶⁵ with beautiful apportionment (*husn at-taqṣīm*), and they contend that the most beautiful (example of this kind) by a modern poet (*muhdat*) is the verse of Baššār (b. Burd):⁶⁶

(P. 74) "As though the dust whirling above our heads and our swords were a night whose stars were hurled down one upon another"

Imru'ulqais preceded (in time all poets) in regard to correctness of distribution in comparisons (*siḥhat at-taqṣīm fī 't-tašbīh*)⁶⁷ Baššār was only able to compare one of the two elements with the other (part of the comparison) without correctness of distribution and allocation. In the same way the (critics) count among the innovations (*badi'*) the verse of Imru'ulqais on the two ears of a horse:⁶⁸

"And two ears by which its noble breed is recognized, like the two ears of a scared (wild cow) amidst a herd."

64. 52.56. *Tawil. Kāmil*, p. 447, considers the comparison in this verse the most beautiful one in all Arabic poetry. *Ta'lab*, p. 186, expresses the same opinion.

65. Cf. *Hayawān*, III, 15—16, for a similar opinion.

66. *Ši'r*, p. 478; '*Uyān*, II, 190, *Tabaqāt*, pp. 4 and 5; *Agāni*, III, 22, 48, 67; *Sūli*, *AT*, p. 18, *BB*, p. 1; *Wasāta*, p. 314; *DM*, II, 67; *Yatīma*, I, 95; *Timār*, p. 179; *Hāss*, p. 85, *Murtadā*, IV, 38, '*Umda*, I, 260; *Qurāda*, p. 16, *Asrār*, p. 140; *Dalā'il*, pp. 75, 315, 413; *Nuwairī*, VII, 62; *Išāj Hamāsa*, pp. 57 and 234, *Rāzī*, p. 40; *Tirāz*, I, 159, 204, 291; *Mustatraf*, I, 57; *Sakkākī*, pp. 180 and 188; *Idāh*, III, 360, *Taftazānī*, III, 360—361; *Magribī*, III, 348 and 421; *Subkī*, III, 360 and 421; Mehren, pp. 22 and 13 (Arabic text); U. M. Daudpota, *The Influence of Arabic Poetry on the Development of Persian Poetry*, Bombay, 1934, p. 123; *Šawīlī*, p. 35a. *Tawil*.

67. Al-Bāqillānī's presentation of the *tašbīh* is very unsatisfactory when compared with contemporary achievement. The *tašbīh* had been studied early. Al-Mubarrad distinguishes four kinds of it (*Kāmil*, p. 506) and frequently refers to it (cf. pp. 447, 460, 485, 509, 518). Ibn Qutaiba collects examples, '*Uyān*, II, 186ff., so does Ibn al-Mu'tazz, *Badi'*, pp. 68ff. Qudāma, p. 65, and *NN*, pp. 49—50 (and as quoted in '*Umda*, I, 259) as well as Rummānī, pp. 5—9, discuss *tašbīh* at some length and *Sin*, pp. 180ff., subjects it to a minute analysis. *Mafātiḥ*, p. 94, defines it briefly. *Ta'lab*, p. 184, considers *tašbīh* one of the categories of poetical subject matter alongside of *madh*, *hiyā*, *mariya*, *i'tidār*, *tašbīh*, and *iqṭisās aḥbār*. Later theory achieved considerable advances in the comprehension of the comparison, treating it in its second part, the *'ilm al-bayān*. Cf. Mehren, pp. 20—30.

68. 4 33. *Tawil*.

Tarafa followed him and said.⁶⁹

“And two ears by which its noble breed is recognized, like the two ears of a lonely wild cow at Haumal”

Similar is the verse of Imru’ulqais in the description of a horse.⁷⁰

“And two eyes like two mirrors, and (a part of the face from) the orbit of the eye down to the cheek (smooth) like a blade standing erect.”

And Tarafa said, describing the eyes of his camel-steed.⁷¹

“And two eyes like two mirrors; they are concealed in the cavities of the brow-bones of a rock with a hollow containing water.”⁷²

(Another) innovation in comparison is the verse of Imru’ulqais:⁷³

“(The horse) has the flanks of a gazelle, the legs of an ostrich, the swift run (*irḥād*) of a wolf, and the gallop (*taqrīb*) of a fox.”

This is the most beautiful (example) of a comparison of four elements with four (other) elements (*aṣyād*).⁷⁴

(Specimens of) “beautiful comparison” (*at-taṣbīh al-hasan*) in the Qur’ān are His words “His too are the things that run towering up in the sea like landmarks (i.e., ships).”⁷⁵ And “...as though they (the maidens) were eggs, well guarded.”⁷⁶ Besides, the Qur’ān contains other passages (of this type) which we will mention later on.

An innovation with respect to the metaphor is the passage of Imru’ulqais⁷⁷

“And many a night like the billows of the sea let down its veils on me with all sorts of sorrows to try me.

So I said to (the night) when it stretched its spine and lengthened its hindquarters and made its chest weigh oppressively”

(P. 75) All the following (quotations) are metaphors on the length of the night. Amongst them is the verse of an-Nābiġā (‘d-Dubyānī)⁷⁸

“And a heart to which night brings home its sorrows, pasturing far away; from every side sadness is doubled in it.”

The metaphor is taken from the shepherd who brings home his camels

69. Tarafa 4.34. *Tawīl*. Other imitations of Imru’ulqais 4.33 are Zuhair 3.14a and ‘Alqama 1.24

70. 4.31 *Tawīl*.

71. 4.30 *Tawīl*.

72. *maurid*; cf. B. Geiger, *WZKM*, XIX (1905), 365–6

73. 48. 54. *Tawīl*. 48 54a is identical with Imru’ulqais 4.27a. The verse is quoted again by al-Bāqillānī, p. 147 (= p. 82 of translation).

74. Cf. the judgment, *Hayawān*, III, 15.

75. *Qur’ān* 55.24.

76. *Qur’ān* 37.47

77. 48.42,43. *Tawīl*. Cf. *Bādi‘*, p. 7, as quoted above, note 60.

78. 1.3. *Tawīl Bādi‘*, p. 8, also chooses this verse as illustration. The poet died ca. 604.

to the places where they seek shelter during the night. Ibn ad-Dumaina⁷⁹ took (the idea) from him and said:⁸⁰

“I pass my day with conversation and (the object of my) desires, but some one unites me with sorrow and night.”

(A metaphor is further presented in) the verse of Zuhair⁸¹

“My heart has sobered again from Lailâ, and its vain desires have abated, and the horses of passion and its (other) riding-beasts have been deprived of their saddle.”

And (also in) the verse of Imru’ulqais⁸²

“I ascended to her after her people had gone to sleep, like water-bubbles rising, gradually (*hâlan ‘alâ hâli*).”

Abû Tammâm took this (comparison) and said⁸³

“(The way) the waves of water rise, the billows of which are swelling.” Imru’ulqais only means to suggest that he concealed himself.

And to this type of speech belongs his verse.⁸⁴

“As though I and my companions were on the horn of a mountain-goat (*agfar*).”

He means to say that they are not in a safe position (vis-à-vis of Fate).

In this connection (should be mentioned) what al-Hasan b. ‘Abdallâh b. Sa‘id (al-‘Askarî)⁸⁵ wrote to me; he said: My father informed me: that ‘Asal b. Dakwân⁸⁶ informed us that Abû ‘Utmân al-Mâzînî⁸⁷ informed us I heard al-Asma‘î say: Our companions (i.e., all grammarians or critics) agree that nothing more beautiful nor more comprehensive has ever been said than the verse of an-Nâbiğâ (‘d-Dubyâni).⁸⁸

79. Umayyad poet of uncertain date; cf. *GAL*, Suppl., I, 80.

80. *Dîwân*, Cairo, 1337/1918, p. 17.8; ‘Uyân, I, 262 (anon.); Agâni, VIII, 133 (the vers is included in a long *qasida* by Qais b. Darîh, but al-Isfahânî expressly states that Ibn ad-Dumaina also is named as its author); *DM*, I, 346; *Muwaššah*, p. 32, *Masârî*, pp. 248 and 420 (anon.) *Tawîl*.

81. 15. 1. *Tawîl*. 15.1 b is reflected in ‘Umar b. abî Rabî‘a 191.5 a. Qazwînî (and Taftazâni), IV, 161 ff., have a long disquisition on the character of the *istivâra* in this verse; cf. also Mehren, p. 40. Zuhair b. abî Sulmâ flourished in the second half of the 6th century.

82. 52.26. *Tawîl*.

83. 45.6. *Tawîl*.

84. 20.54 b *Tawîl*.

85. Uncle of the famous Abû Hilâl al-‘Askarî, d. 993; cf. *GAL*, Suppl., I, 193.

86. *Irshâd*, V, 56, refers to him as a contemporary of al-Mubarrad (d. 898) and a student of al-Mâzînî (d. 863) and ar-Riyâşî (d. 870). He appears, *Irshâd*, II, 372, in an *isnâd* identical with that quoted by al-Bâqillâni. G. Flugel, *Die grammatischen Schulen der Araber*, Leipzig, 1862, p. 95, following *Führst*, p. 60^a, has ‘Ubâid b. Dakwân which should be corrected.

87. Important grammarian, student of al-Asma‘î, d. probably 863.

88. 17.28. *Tawîl*. *Kâmil*, p. 447, highly commends the comparison.

"For you are like the night that reaches me (anywhere), even though I should fancy that the distance from you is vast."

Said al-Hasan b. 'Abdallâh. Muḥammad b. Yaḥyâ (b. 'Abdallâh as-Ṣûlî)⁸⁹ informed us that 'Aun b. Muḥammad al-Kindî⁹⁰ informed us that Qa'nat b. Muhriz⁹¹ informed us: I heard al-Asma'i say: I heard (p. 76) Abû 'Amr (b. al-'Alâ') when he said: Zuhair used to praise the subjects (of kings, not the kings themselves). And if he were to have been given two hundred strokes with a *daqal*⁹² on the soles (lit. the lowest of his [bare] feet) unless he composed (a verse equalling) that of an-Nâbiġa.⁹³

"For you are like the night that reaches me (anywhere), even though I should fancy that the distance from you is vast;" he still would not have composed (a verse in praise of a king). (An-Nâbiġa) means to say that the power (*sultân*, of the king) is like the night that reaches every place.⁹⁴

Al-Farazdaq (d. 728) followed him and said.⁹⁵

"And if the wind would carry me off and you would then try to reach me I would be like a thing (helplessly) overtaken by its destiny."⁹⁶

But he did not reach either in the idea nor in the wording the level to which an-Nâbiġa had attained before him. Then al-Aḥṭal (d. ca. 710) took over (the idea) and said.⁹⁷

"Verily, the Prince of the Believers and his action are like unto Fate. No shame (attaches) to what Fate does."

89. Famous littérateur, d. 946.

90. He appears as an authority in 'Arib, *Tabarî continuatus*, ed. M. J. de Goeje, Leiden, 1897, p. 153, under the year 318/930.

91. Mentioned as an authority (*râwî*), Tabarî, III, 441 and 542. In the latter passage he appears transmitting from al-Asma'i (anno 169/785—6).

92. A ship's mast, cf. Lane, p. 898c.

93. 17.28. *Tawîl*. Cf. Sûlî, *AT*, p. 19. Nuwârî, III, 182, quotes Nâbiġa 17.28 as *abda' bait qîla fi 'l-madîh*, "the most original verse ever used in a eulogy," then adds the same quotations from Farazdaq and Salm as al-Bâqillâni.

94. The king addressed in the verse is an-Nu'mân III, of al-Hira, 580-ca. 602. The story that inspired the verse is often told; cf. Rescher, I, 43.

95. *Diwân*, ed. R. Boucher, Paris, 1870, II, 220¹¹; Sûlî, *AT*, p. 20, *DM*, I, 21; *Azmina*, I, 166; Nuwârî, III, 182; Daudpota, *op. cit.*, p. 97, note 2. *Tawîl*.

96. Reading with *DM* *adrakat-hu* for *adrakat-nî*.

97. The verse is actually by Aṣ̄a Najwân 2.2 (ed. R. Geyer, London, 1928). For references and the question of authorship see Geyer, *loc. cit.*, p. 282. Further quotations: 'Uyân, I, 104 (anon); Sûlî, *AT*, p. 22 (also p. 21, note 3), *Mutalif*, p. 141; *Wasâta*, p. 292 (Šam'ala b. Qâ'id); *DM*, I, 21 (al-Aḥṭal); *Gufrân*, II, 33 (trans. R. A. Nicholson, *JRAS*, 1902, p. 95; al-Aḥṭal or Šam'ala at-Taḡlibî), *Azmina*, I, 92; *Irṣâd*, VI, 512 (al-Aḥṭal); Daudpota, *op. cit.*, p. 97, note 2. *Tawîl*.

Similarly a saying of the Prophet has been related: "I have been assisted by terror, and my sustenance has been provided under the shadow of my spear, and, forsooth, this religion shall enter wherever night enters."⁹⁸

And 'Alî b. Jabala⁹⁹ took over this same (idea) and said:¹⁰⁰

"The man whom you want has no refuge from you, though he were in the vault of high heaven;

nay, not (even) a fugitive to whose (hiding-)place neither darkness nor the light of the rising morn are directed (would have a means of escape from you)"

Similar is the verse of Salm al-Hâsir (d. 802):¹⁰¹

"You are like Fate whose snares are spread widely; and from Fate there is no refuge nor escape.

Even if I should hold the reins of the wind to turn them in any direction, you would not fail to attain your wish to seize me."

Al-Buhtûrî (d. 897) took over this phrase.¹⁰²

"And (even) if they could ride on stars, no refuge would save them from the fear of your boldness."

Innovations in the field of metaphors (*bâdi'* *al-isti'âra*) are (exemplified by) the verse of Zuhair:¹⁰³

"And when (the women) came down to the water which was all blue (from brackishness),¹⁰⁴ they laid down the poles (or: sticks) of the settler (*hâdir*) who (wants to) pitch his tent."

And that of al-Aṣâ:¹⁰⁵

(P. 77) "Verily the reddish-white (camels) of noble breed will visit you (carrying with themselves) praise (in their saddlebags), attached to their buttocks."

98. For references see A. J. Wensinck, *Concordance et indices de la tradition musulmane*, Leiden, 1933ff., pp. 254b and (mostly) 271b.

99. Better known as al-'Akawwak, d. 828.

100. Sûlî, *AT*, p. 21; *DM*, I, 21; *'Umda*, II, 171; *IA*, p. 211, *Tîrâz*, II, 125, Daudpota, *op. cit.*, p. 97, note 2. *Azma'a*, II, 275, ascribes the verses to one Humaid at-Tûsi who wished to eulogize 'Alî b. Jabala (!). *Tawîl*.

101. Frg. 3.7,8 of the present writer's edition, *Orientalia*, n. s., XIX (1950), 62—3. Sûlî, *AT*, p. 20, *Agânî*, XXI, 120 (vs. 2); *DM*, I, 21 (ascribes the verses to al-Aḥṭâl); *Muntahâl*, p. 180; *Husnî*, III, 363, *'Umda*, II, 170; *Šârh al-madnûn*, p. 170; *Nuwârî*, III, 81 (vs. 2) and 182; *ŠawInd*, p. 18b; Daudpota, *op. cit.*, p. 97, note 2. *Basît*.

102. *Diwân*, Constantinople, 1300, II, 189¹⁰; Sûlî, *AT*, p. 21. *Kâmil*.

103. 16.14. *Tawîl*.

104. On the brackish water-hole and the blue color cf. the references collected by the present writer, *JNES*, IV (1945), 138, note 3.

105. *Diwân*, ed. R. Geyer, London, 1928, 33.42. *Tawîl*. Maimûn b. Qais al-Aṣâ died in 629.

Nusaib (d. ca. 729) took (the idea) from him and said:¹⁰⁶

“So they stopped, and bestowed the praise you deserve; had they
kept quiet, the provision-bags would have sung your praise”

To the same group belongs the verse of Ta'abbaṭa Šarran.¹⁰⁷

“So my (breast and back, i.e., I) came down to the flat soil, unhurt
by the rocks, while death looked on ashamed (as a prospective
victim escaped him).”

There are many examples of the metaphor (*isti'āra*) in the Qur'an, such as His word. “For truly to thee and to thy people it is a reminder”¹⁰⁸ He really refers to something which it is glorious to be reminded of¹⁰⁹ Then His word: “The savor of Allāh, and in savor who is better than Allāh?”¹¹⁰ It is said He means (by savor) the religion of Allāh. Further His word “... they have bartered the guidance for error; their trade has not turned out profitable, ...”¹¹¹

According to (the literary experts) the hyperbole (*guluww*)¹¹² is one of the figures of speech (*badī'*), as (e.g.) in the passage of an-Namīr b. Taulab.¹¹³

“Events and days have left of Namīr (nothing but) the support of
an ancient sword, the trace of which is clearly visible.

(The ground) is becoming hollow when beaten by it after¹¹⁴ fore-
arms, shackles, and neck have (already) been hit by it.”

And as in the verse of an-Nābiġā (?d-Dubyānī):¹¹⁵

106. *Bayān*, I, 83, *Hayawān*, I, 17 (anon.); *Ši'r*, p. 243; *'Uyān*, I, 299; *Kāmil*, p. 104, *Ta'lāb*, p. 192; *Iqd*, I, 287, *Agāni*, I, 134, and III, 144; *BB*, p. 102; *Mukātara*, p. 29; *Wasāta*, p. 185; *DM*, I, 130; *Amāli*, I, 94, and III, 42; *Murtada*, I, 44; *Husnī*, I, 321; *'Umda*, I, 58; *Iḥallikān*, II, 197 (trans III, 615); *Irṣād*, VII, 214; *IA*, p. 249, *Fawā'id*, p. 132, *Mustatraf*, I, 206; *Muhādarāt*, I, 179; *Nuwairī*, III, 254; *ŠawInd*, p. 12a. Ed. U. Rizzitano, frg 7.3 (*RSO*, XXII [1946—7], 25). *Tawīl*. For the date of his death cf. R. Blachère, *Annales de l'Institut d'Études Orientales de l'Université d'Alger*, V (1939—41), 85.

107. fl. ca. 600. *Hamāsa*, I, 35; *Agāni*, XVIII, 215, *ŠawInd*, p. 97b. *Tawīl*.

108. *Qur'ān* 43.43.

109. The koranic context suggests: the ultimate vindication of Muḥammad's mission.

110. *Qur'ān* 2.132.

111. *Qur'ān* 2.15.

112. For comment see note 233, p. 29.

113. An-Namīr met and long outlived the Prophet, cf. Rescher, I, 115. *Agāni*, XIX, 162; *Muwaššah*, p. 78, *Wasāta*, p. 435 (vs. 2); *DM*, II, 51; Ma'arī, *Letters*, p. 83 (trans. p. 94); *'Umda*, I, 286 (vs. 2), *Qānūn*, p. 442; *Nuwairī*, VII, 150 (to illustrate *guluww*, vs. 2 only); *Tirāz*, III, 130 (vs. 2). *Kāmil*.

114. Reading *ba'da*.

115. 1.21. *Tawīl*.

"They (the swords) cut through the (coats of mail of) *salūqī* (make), the double-woven, and kindle on the slate the fire of al-Hubâhib (i.e., of little sparks)".¹¹⁶

And in the verse of 'Antara':¹¹⁷

"(My horse) turned aside its breast from the falling of the lances, and complained to me with tears and a yearning neigh (to arouse my compassion)."

Similarly in the verse of Abû Tammâm:¹¹⁸

"Had the pillar (*ar-rukn*) known who had come to kiss it (the pillar) would have collapsed in order to kiss the place where its (visitor's) foot had trodden."

And similarly in the verse of al-Buhturî.¹¹⁹ (P. 78)

"And if the *minbar* should desire to undertake a task beyond its power, it would come to you of its own accord."

And to this class (*jins*) belong (the following sayings) in the Qur'ân. "On the day when We say to Gehenna: 'Art thou full?' And (Hell) says: 'Are there any more?'"¹²⁰ And "When it sees them from afar, they will hear its (the Hellfire's) raging and roaring."¹²¹ And: "Almost shall it (Hell) burst asunder for fury."¹²²

Among the rhetorical figures (*badi'*) is counted *mumâṭala* ("similization"), which is one kind of *isti'âra* (metaphor).¹²³ This (figure) consists in (the following): (the poet) wishes to point (*išâra*) to a (certain)

116. Salûq in the Yaman was famed for its coats of mail. For the interpretation of the phrase *nâr al-hubâhib* cf. besides *Muzhir*, I, 244, W. Ahlwardt, *Chalef Elahmar's Qasside*, Greifswald, 1859, p. 322, and H. Dérenbourg, *JAS*, 6th series, vol. 12 (1868), p. 381. G. Jacob, *Altarab. Beduinenleben*, 2nd ed., Berlin, 1897, p. 26, explains *hubâhib* as glow-worm.

Other verse occurrences of the phrase include al-Qutâmî (ed. J. Barth, Leiden, 1902) 15 40, Sudair b. Maimûn, *Iqd*, III, 283, at-Tugrâ'i, Nuwairî, VI, 212, Ahmad b. Ziyâd b. abî Karîma, Nuwairî, IX, 267, an unnamed poet, *ISayHamâsa*, p. 56⁵. Further references in Barth's notes, pp. 29–30, and in F. W. Schwarzlose, *Die Waffen der alten Araber*, Leipzig, 1886, p. 170 (Kumait) and 171 (al-Kusai'i; on this legendary figure cf. Th. Chéneury, *The Assemblies of al-Harîri*, I [London, 1867], 351).

117. 21.75. Kâmil. 'Antara b. Šaddâd lived probably in the second part of the 6th century

118. Not in the *diwân*. *Basit*.

119. I, 11¹¹. *Kâmil*.

120. *Qur'ân* 50 29

121. *Qur'ân* 25 13.

122. *Qur'ân* 67 8.

123. Al-Bâqillâni's definition, which follows that given by Qudâma, p. 94, for *tamîl*, is clearer than that attempted by *Sin*, p. 277, which, however, intends to convey the same idea. Âmidi, p. 171², also uses the term. Later, *mumâṭala* came to denote a certain type of *muwâzana*, paronomiosis; cf. Mehren, pp. 169–170.

idea. So he chooses words pointing to it. But these words are chosen in such a way that they express his idea (not directly but) by way of a simile (*matal*).

A prose example (would be) that Yazid b. al-Walid when he learned that Marwan b. Muhammad¹²⁴ had given up his allegiance (to him) wrote to him: "To proceed. I see that you are putting forward one foot and putting backward the other. So lean upon whichever of them you wish."¹²⁵ Another example is what al-Hajjaj wrote to al-Muhallab.¹²⁶ "If you do so (all right). And if not, I shall point the spear toward you." And al-Muhallab replied: "If the Amir points the spear (toward me), I turn toward him the back of my shield"¹²⁷

(Other examples) are the verse of Zuhair.¹²⁸

"Whoso opposes the lower ends of the lances will yield to their upper ends, set with sharp points."

And the verse of Imru'ulqas¹²⁹

"Your eyes shed tears only to slay with your two darts the lots of a murdered heart"

And the verse of 'Amr b. Ma'di Karib:¹³⁰

"And if the spears of my people would make me speak, I would speak, but the spears prevent (me) from speaking."

124. Yazid b. al-Walid, caliph, April to October, 744, was succeeded by Marwan b. Muhammad, 744—750, the last Umayyad caliph.

125. *Adab*, pp. 19—20 (= Cairo, 1355, p. 20); translated by Zaki Mubarak, *La prose arabe au IV^e siècle de l'Hégire*, Paris, 1931, p. 28. The first sentence is used as an instance of *majdū murakkab*, composite metaphor, Qazwini, IV, 143; cf. Sakkaki, p. 200, Taftazani, IV, 144, and Mehren, p. 38. Al-Jurjani, *Asrar*, p. 84, objects to Abū Ahmad al-'Askarī (d. 993), uncle of Abū Hilāl al-'Askarī, classing this phrase as *mumātala*, because this term might mislead people into the belief that it was something other than a *matal* or *tamtil*, although it is plain that the sentence says nothing but *malalu-ka malalu man yugaddimu . . .*, i. e., your behavior is to be likened to that of a man who . . . Qanūn, p. 419, quotes this and the following example to illustrate *tamtil*.

126. Al-Muhallab b. abi Sufra, Arab general, d. 702

127. Cf. Kāmil, pp. 668—9. The apodosis is quoted *Mafātiḥ*, p. 77, as example of *tamtil*.

128. 16.55. *Tawil*.

129. 48.20. *Tawil*. Cf. *I'yāz*, p. 138 (trans. p. 71) for the interpretation of this verse.

130. D ca. 643. The verse is quoted: *Hamasa*, I, 75; *Naqā'id*, p. 52; *Bayān*, I, 184, 'Uyūn, III, 164, *Anbārī*, pp. 57 and 639; *Amāli* (Cairo 1344/1926), IV, 49 (not in the old edition); *Murtadā*, IV, 94 (anon.); *Daldu'l*, p. 121; *Qānūn*, p. 445, *Idāh*, II, 129; *LA*, V, 196²¹, Lane, p. 400a; *ŠawInd*, p. 40a (*BuhtHamasa*, no. 2, has two more verses of this poem, not, however, the one quoted above.) *Tawil*.

And the word of (the poet) who said¹³¹

"Oh you sons of my paternal uncle, compose no more poetry after
you have buried the rhymes (*al-qawâfi*) in the desert of al-Gumâir"¹³²
And the word of another (poet).¹³³

"I say while they have bound my tongue with a saddle-strap: Oh
assembly of Taim, loosen my tongue!"

(P. 79) There are (specimens) of this category (*bâb*) in the Qur'ân,
such as His words: "... how patient must they be of the Fire!"¹³⁴ And:
"Thy raiment—purify it!"¹³⁵ Al-Asma'i says. He means (by raiment) the
body. And the Arabs say: May my two raiments be thy ransom! meaning
'themselves'.

(Someone) recited.¹³⁶

"Hey, bring to Abû Hafs a message: may my waist-wrapper be
thy ransom, oh you trustworthy man!"

(Experts also) regard what they call *al-mutâbqa* (antithesis)¹³⁷ (a ca-
tegory) of *bâb* (i.e., a figure of speech). Most of them agree that this
(term) means the mention of a thing and its opposite, like night and day,
whiteness and blackness. This opinion is followed by al-Hâlî b. Ahmad¹³⁸
and al-Asma'i, and among the later (authorities) by 'Abdallâh b. al-
Mu'tazz.¹³⁹ Ibn al-Mu'tazz records among his prose examples (thereof)
someone's saying "We have come to you that you should walk with us
the path of spaciousness, but you made us enter the straits of (financial)
responsibility."¹⁴⁰

Specimens from the Qur'ân are: "In retaliation is life for you."¹⁴¹
And: "He bringeth forth the living out of the dead, and he bringeth

131. The poet is aš-Šamaídâr al-Hârîtî. *Hamâsa*, I, 54; *Bayân*, II, 151
(Suwaíd b. al-Marâtid (!) al-Hârîtî; according to note 3 Suwaíd b. Sumâr
al-Hârîtî or aš-Šamardâl); *Uyân*, I, 77 (anon.); *Iqd*, III, 404 (anon.);
Fawâ'id, p. 135; *Tirâz*, I, 393 *Tawîl*.

132. Cf. Yâqût, III, 816.

133. The poet is 'Abd Yagût b. Waqqâs al-Hârîtî, d. soon after 611.
Mufaddaliyyât 30.8; *Bayân*, II, 211, and III, 248, *Iqd*, II, 259, and III,
365, Anbârî, p. 57 (where additional references); *Agâni*, XV, 73; *Amâli*,
III, 133, 'U.. da, I, 168. *Tawîl*.

134. Qur'ân 2 170.

135 Qur'ân 74 4.

136 The poet is an unnamed Ansâriân addressing 'Umar I. *Iqd*, II, 11,
Anbârî, p. 47 (anon.); *Sin*, p. 277, *Umda*, I, 281; *Irshâd*, IV, 62, *LA*, V, 75⁷
(anon.). *Wâfir*.

137 For comment see note 287 on p. 37 of this translation.

138. Grammarian, founder of the science of prosody, d. 791.

139. Poet, author of the first attempt at a systematic treatment of
poetics, caliph for one day, killed on December 29, 908.

140. *Bâb*', p. 36 (Kratchkovsky lists no parallel).

141. Qur'ân 2.175.

forth the dead out of the living.”¹⁴² And: “(Allâh) causeth the night to interpenetrate the day and the day to interpenetrate the night.”¹⁴³ And a great many more like it

(Another example) is the word of the Prophet to the Ansâr: “Verily, you are numerous in fear(ful situations), and few in greed (i.e., few of you are greedy when success has brought in booty for distribution).”¹⁴⁴

Other (scholars, however), say: *al-mutâbâqa* rather implies that two meanings are joined in one single word (homonym).¹⁴⁵ This is the opinion of Qudâma b. Ja‘far, the Secretary (*kâtib*).¹⁴⁶ And within this definition falls the saying of al-Afrah al-Audî.¹⁴⁷

“And I cross the depressed (desert) ground (*haujal*)¹⁴⁸ keeping company (*musta’nisan*) with a swift (*haujal*), companionable (*musla’nis*), courageous (*‘antaris*)¹⁴⁹ (camel steed).”

By the first *haujal* he means the earth and by the second the camel steed.¹⁵⁰

Similarly the verse of Ziyâd al-A‘jam.¹⁵¹

“I was informed they are expecting help¹⁵² from the (Banû) Kâhil (b. Asad) But disgrace is firmly ensconced amongst them (lit.: has amongst them both withers, *kâhil*, and hump).”

Similarly the verse of Abû Du’âd (al-Iyâdî).¹⁵³

142. *Qur’ân* 30.18.

143. *Qur’ân* 22.60.

144. *Bâdi‘*, p. 36, *Kâmil*, p. 3.

145. The examples quoted to illustrate this *mutâbâqa* show that the term is used here in the sense of *tajnîs*. For comment see note 287 on p. 37 of this translation.

146. Author of a *Kitâb al-harâj* (Book of Taxation) and two books on literary theory, d. 922.

147. Pre-Islamic poet, cf. *GAL*, Suppl., I, 57. The verse is quoted: Âmidî, p. 117; *Sin*, p. 335 (as instance of *ta‘attuf*); *‘Umda*, I, 290 (as instance of *mumâdala* with the remark that Qudâma classed it as *tbâq*); Nuwairî, VII, 113. Later, this verse would have been quoted to illustrate *tajnîs tâmm*, complete homonymy, or paronomasy. Nuwairî lists it under radd *al-‘ajz ‘alâ ‘s-sadr. Sari‘*.

148. For *haujal* see *LA*, XIV, 214. Both *‘Umda*, loc. cit., and Nuwairî, loc. cit., explain the *tajnîs*. A *rajab* verse containing a similar play on *haujal* is quoted *Mafâtih*, p. 94.

149. *LA*, VIII, 4²⁰, explains ‘*antaris* by *šujâ‘*’.

150. *musta’nis*, too, is used in two meanings (“keeping company” and “companionable”) without al-Bâqillâni noticing it.

151. This poet was born in Isfahân, d. after 718. *Bâdi‘*, p. 26 (in the chapter on *tajnîs*); *Agâni*, XI, 171. *Tawîl*.

152. Reading *yastansirûna* (with *Bâdi‘*).

153. Ca. 480—550. 52.1 (in the present writer’s edition, *WZKM*, LI [1948—50], 196); *NN*, p. 60; Âmidî, p. 117, ‘*Umda*, I, 219; Nuwairî, VII, 112; *LA*, XIII, 39.

"I visited an obliterated¹⁵⁴ abode of hers and tent-poles (*âl*) at the water carrying a mirage (*âl*)."

The first *âl* are the tent-poles set up at the well for watering and the second *âl* is the mirage.

(Qudâma) does not record the opinion of those who say: *mutâbaqa* consists in joining (*ijtimâ'*) one thing (i.e., a first idea) and its opposite through an(other) thing. The first conception (of the idea of *mutâbaqa* as defined above p. 17) is exemplified by the verse of the poet.¹⁵⁵

(P. 80) "I humble my soul before them so that it should be honored through them, indeed, no soul is honored as long as it does not humble itself."

Similarly by the verse of Imru'ulqais:¹⁵⁶

"(My steed) beats the ground running on hard (and) solid (hooves, resembling) stones used for breaking fruit-stones, she is strong in the joint, soft in the back muscles."

Similarly by the verse of an-Nâbiqâ (*?d-Dubyânî*).¹⁵⁷

"And they do not expect that no evil will ever come after good, nor do they expect evil to be necessarily permanent."

Similarly by the verse of Zuhair where two *tibâq* (antitheses) are united.¹⁵⁸

"With the determination of one who accepts orders and obeys, (and who) gives orders and finds obedience;¹⁵⁹ there is no likeness to their energy (*hazm*)."

Similarly by the verse of al-Farazdaq¹⁶⁰

"And old age (lit. white hair) shoots up in youth as if (youth) were a night¹⁶¹ at the two sides of (whose forehead) a day would break (lit.: crow)."

An example of those verses in which there are three *taibâq* (antitheses) is the verse of Jarîr.¹⁶²

"And he spreads good amongst you with his right (hand) and removes evil from you with his left."

154. Reading *dâtiran* with *NN*, 'Umda and Nuwairî.

155. *Bayân*, II, 154; 'Uyûn, I, 91, *Tqd*, I, 39; *Sin*, p. 240; Murtadâ, I, 205; *Muhâdarât*, I, 145, I^Halhkân, II, 347 (= transl., IV, 396); *MM*, p. 155. *Tawîl*.

156. 63.9. *Tawîl*.

157. 1.28; *Sin*, p. 243. *Tawîl*

158. 14.24. *Tawîl*.

159. Cf. Laqît, Kâmil, p. 696^{12b}: *yakânu muttabî'an tauran wa-muttabâ'a*.

160. *Naqâ'id* 93.20; *Daldâ'l*, p. 75. *Kâmil*.

161. Referring to the dark hair of the youth.

162. D. 728 *Diwân*, Cairo, 1313/1896, II, 168⁸. *Tawîl*.

Similarly the verse of a man of the Bal'anbar.¹⁶³

"They requite the wickedness of oppressors with forgiveness, and the evil deeds of the wicked with good deeds."

And it is related of Hasan b. 'Ali¹⁶⁴ that he quoted the verse:¹⁶⁵

"Generosity does not wipe out a fortune as long as luck is favorable; nor does stinginess conserve a fortune as long as luck is unfavorable."

(Another instance is) the verse of another (poet)¹⁶⁶

"My secret (deeds) are like my public (actions), such is my character; and the darkness of my night is like the full light of my day."

Similarly the verse of Qais b. al-Hatim:¹⁶⁷

"When you are not useful, be harmful, for a real man (*fatâ*) is expected to be either harmful or useful."

Similarly the verse of as-Samau'al (b. 'Âdiyâ):¹⁶⁸

"It does not hurt us that we are so few. Our client (*jâru-nâ*) is honored, even when the client of the most numerous (tribe) is humiliated."

This is one of the chapters traditionally recognized as coming under the heading of "figures of speech" (*bâdî*).

(P. 81) (There is) another chapter (of rhetorical figures), concerned with) the *tajnîs* (paronomasy; lit. the making homogeneous). (*Tajnîs*) consists in presenting two homogeneous (or: conformable)¹⁶⁹ words. According to the opinion of al-Hâlîl we have a case of *tajnîs* if the (first) word conforms to the other in the arrangement (*ta'lîf*) of its letters (*hurûf*).¹⁷⁰ Some contend that *al-mujânasa* (= *tajnîs*) means the etymological agreement of the two words,¹⁷¹ as in His words: "So set (*aqîm*)

163. The poet is Qurâ'î b. Unaif. The verse is quoted: *Hamâsa*, I, 7; *'Uyân*, I, 188 (anon.); *Tirâz*, II, 385 (anon.). *Basît*.

164. Grandson of the Prophet, d. 669.

165. *Sin*, p. 244 (anon.); *IA*, p. 277 (anon.); also *Agâni*, VIII, 45, where, however, the verse is ascribed to 'Ubaiddallâh b. 'Abdallâh b. Tâhir (838—913), grandson of the first Tâhirid in Hûrâsân, Tâhir b. al-Husain (d. 822). *Tawil*.

166. *Sin*, p. 244; *'Uyân*, I, 41 and 296. *Tawil*

167. Medinese poet, d. between 610—620 Ed. T. Kowalski, Leipzig, 1914, App. 11.

168. Jewish chieftain and poet, first half of 6th century. *Diwân*, ed. L. Cheikho, 2nd ed., Beirut, 1920, 1.4; cf. J. Hirschberg's translation and commentary, Cracow, 1931, p. 21, and *ibid.*, p. 76, T. Kowalski's correction.

169. *mutajânis*; cf. Lane, p. 470 c.

170. Thus, according to al-Bâqillânî, al-Hâlîl considered *tajnîs* only what later would have been called *tajnîs tâmm*; cf. the next note

171. *al-mujânasa an taštarika 'l-lafzatâni 'alâ yîhat al-ištigâq*. This is Qudâma's definition as quoted by Şafâdi, p. 15. The formulation in the

thy face toward the right (*gayyim*) faith.”¹⁷² — “... and I surrender *Naqd aš-ši'r*, p. 97, differs slightly. Ibn al-Mu'tazz and ar-Rummānī (*apud* Ṣafadī, *loc. cit.*) are groping toward the same concept. Cf. Mehren, p. 87 of Arabic text (= Qazwīnī, IV, 431), *sub ištīqāq*. The grammarians distinguish two kinds of *ištīqāq* (“etymology”): (a) the great: agreement of the consonants (or: radicals) only (*at-tanāsub jauharan lá tartibān*); (b) the small: agreement of both radicals and word-pattern (*at-tanāsub jauharan wa-tartibān*). Cf. I. Goldziher, *SBWA*, phil.-hist. Kl., LXXII (1872), 627—8.

Tajnīs appears to have first been defined by al-Ḥalīl b. Ahmad who recognized two types of it:

(1) where the two words involved were “homogeneous” in both etymology and word-pattern (lit.: in the composition of their letters, *ta'lif hurūfi-hā*), and meaning;

(2) where they were homogeneous in form only (*Badi'*, p. 25).

These analyses correspond to the contemporary grammarians’ analysis of *ištīqāq*. *Mafātih*, p. 72, expressed the relation between the two concepts by stating that *ištīqāq* was called *mujānasa* in poetry. The first treatment of the *tajnīs* that is invoked as authoritative is al-Asma'i's *Kitāb al-ajnās* (*Badi'*, p. 25, *Sin*, p. 249). Al-Bāqillānī follows *Badi'* and *Ṣin* in his definitions without, however, neatly separating *ištīqāq* and *tajnīs*. The definition offered by *Mafātih*, p. 94, provides only for al-Ḥalīl's category (1). *Wasāta*, pp. 41—43, recognizes three kinds of *tajnīs*: *mutlaq*, *mustaufā*, and *nāqis*, without defining them too clearly. P. 45, al-Jurjānī shows himself aware of the close relationship between *tashīf* (“jeu d’écriture”) and *tajnīs* but insists on their separation, which later was given up when *al-musahħaf* came to be considered a species of the *tajnīs nāqis*; cf. Mehren, pp. 156—57. ‘Umda, I, 289 ff., gives a somewhat confused presentation of the subject, referring, p. 292, to Qudāma's predilection for such *tajnīs* in which the two words agree in everything but vocalization (e. g. *dīn/dain*; *al-anfu* [nom.]/*al-anfa* [acc.], etc.). Qudāma (and Ibn Rašiq) call this type *at-tajnīs al-muhaqqaq*. It is identical with Mehren's *muharruf*, p. 156. *Muzhir*, I, 146¹⁴, lists *tajnīs* and its variant *mujānasa* amongst the *muwallad* (post-classical) words. Another variant form, *jīnās*, appears to be of later origin—it is used by neither *Badi'*, nor Āmidī (who only employs *tajnīs*) nor al-Bāqillānī. Qazwīnī and Taftazānī, however, employ *jīnās* throughout their discussion of this figure, IV, 412 ff. (with one exception, Taftazānī, IV, 420). The theory of the *tajnīs* was destined to become one of the high points of Arabic theory; cf. Ṣafadī (d. 1363), *passim*, and Mehren, pp. 154—161, and, for the understanding of the term, Kratchkovsky, *Monde Oriental*, XXIII (1929), 29, and the literature there indicated. Ṣafadī, pp. 9—10, considers *tajnīs*, *mujānasa*, *jīnās* and *tajnās* as synonyms. Sakkākī who discusses the figure pp. 227—28, uses, p. 7⁷, *tajnīs* in the sense of (the process of) “constituting genera,” *aynās*.

In sharp contrast with Arab (and Persian) predilection for the *tajnīs tāmm* stands Quintilian's condemnation of this figure—his term is ἀντανάκλασις — as “a poor trick even when employed in jest,” *Institutiones*, IX, 3, 69 (trans. H. E. Butler, London, 1931), a disparity of attitude highly characteristic of the basic difference between, say, Asianism and Atticism.

(*aslantu*) myself with Solomon (*Sulaimān*) (to God the Lord of the Worlds) ¹⁷³ — “... Oh my grief (*asafan*) for Joseph (*Yūsufa*).” ¹⁷⁴ — “Those who have believed (*āmanū*) and have not confused their belief (*īmān*) with wrong-doing—theirs is the security (*amn*) ...” ¹⁷⁵ — “They keep (others) (*yanhauna*) from it (i.e., the Qur’ān) and withdraw (*yan’una*) from it (themselves).” ¹⁷⁶

Further examples (are provided) in the sayings of the Prophet: “(The Banū) Aslam, may Allāh reconcile himself with them (*sālāma-hā*), and the (Banū) Ġifār, may Allāh forgive them (*gafara*), and (the Banū) ‘Usayya¹⁷⁷ have rebelled (*‘asat*) against Allāh and His prophet.” ¹⁷⁸ — “Sin (*zulm*) is the darkness (*zulamāt*) of the Day of Resurrection.” ¹⁷⁹ — “The man with two faces (*dū ’l-wajhain*) is not highly considered (*wajīh*) with Allāh.” ¹⁸⁰

One of the secretaries wrote: “Excuse (*uḍr*) must be granted when asked for (*ta’dir*); so let me know what you think of it.” ¹⁸¹ Mu’āwiya¹⁸² said to Ibn ‘Abbās: “What is the matter with you, Oh sons of Hāšim, ye are smitten in your eyes (*absār*)” So (Ibn ‘Abbās who had lost his eyesight) said: “Just as you are in your perceptive faculties (*baṣṭ’ir*).” ¹⁸³ And ‘Umar b. al-Ḫattāb¹⁸⁴ said: “Perform ye the emigration (with sincerity toward God; *hājirū*) and do not pretend to do so (*tahajjard*).” ¹⁸⁵

Here is to be mentioned the verse of Qais b. ‘Āsim.¹⁸⁶

173. *Qur’ān* 27.45. Both passages are quoted by *Bādī'*, p. 25, in the same connection.

174. *Qur’ān* 12.84.

175. *Qur’ān* 6.82.

176. *Qur’ān* 6.26.

177. A group of the Banū Sulaim b. Mansūr that took part in the murder of Muhammad’s envoys at Bi’r Ma’ūna, 4 A. H.; cf. *Tabarī*, I, 1443.

178. *Bādī'*, p. 25 (incomplete quotation, but full references); ‘*Umda*, I, 290.

179. *Bādī'*, p. 25 (incomplete quotation, but full references).

180. *Sīn*, p. 252.

181. *Sīn*, p. 252.

182. The first Umayyad caliph, 661—680.

183. *Bādī'*, p. 25.

184. The second caliph, 634—644.

185. *Sīn*, p. 252; *Tabarī*, I, 2729—30, *Selection from the Annals of Tabarī*, ed. M. J. de Goeje, Leiden, 1902, p. 9 (Semitic, Study Series, vol. 1).

186. The verse really is by Sawwār b. Ḥayyān al-Minqārī, fl. ca. 680; cf. the *Index of the Naqḍ’id s.v. and s.v.* ‘Amr b. Mas’ūd. Quotations: *Naqḍ’id*, pp. 146 and 328, *Iqd*, III, 347; *Anbārī*, p. 741; *Agānī*, XII, 153; *Sīn*, p. 254; *Amālī*, I, 77; *Murtadā*, I, 77, and III, 48, in a note to a verse by Ahmad b. Jandal, *Iqtidāb*, p. 123; *LA*, VII, 203¹⁸ and XIII, 381¹⁹. *Tawīl*. All these authorities ascribe the verse to Sawwār b. Ḥayyān, with the exception of *Sīn*, who names Qais b. ‘Āsim, and of *LA*, VII, 203, who considers Jarīr the author. *Iqd* erroneously has Suwaīd for Sawwār, but the-

"And we pierced al-Haufazân (*hafaznâ 'l-Haufazâن*)¹⁸⁷ with a lancethrust that clad him in black blood (running) from the belly, (in) reddish-white (blood; *aškal*)."

Another (poet) said.¹⁸⁸

"The Times (lit.· day and night; *al-malawâni*) wearied (*amalla*) them with trials."

Another (poet) said.¹⁸⁹

"And this (is to be said against you) that the humiliation of the *ŷâr* binds you together and that your noses (*anf*) do not sense scorn (*anaf*)."

One of our *šâhîs* wrote to me · Al-Ahfaš (d. 927 or 928) recited to me via al-Mubarrad (d. 898) from at-Tawwazî (d. 847) (the following verses) ¹⁹⁰

"And they said "Pigeons (*hamâmât*)."
So their encounter was decreed (*humma*) And (they said): "Tâlh-trees (acacia)."
So they were visited while the mounts were tired (*tulûh*).

"An eagle ('uqâb)."
(So they found themselves) in far-away stages (*bi-a'qâb min an-na'y*) of the journey after a distance (*nîyya*) had been journeyed (so long as to) make the lover forget (his beloved), a far-extended (distance).

And my companions said: "A hoopoo (*hudhud*) on a bân-twig (*bâna*)."
Guidance (*hudâ*) and enlightenment (*bayân*) are shining with (i.e. bring about) success.

And they said: "Blood (*dam*)."
The ties of His (or: his) covenant are lasting (*dâmat*), and for us the pure beauty of the pleasant life will last (*dâma*)."

mistake has already been noted and corrected by Muhammad Shâfi', *Analytical Indices to the Kitâb al-'qd ...*, Calcutta, 1935—37, II, 148.

187. Al-Hârit b. Šarîk aš-Šâibâni, called al-Haufazân, pre-Islamic chieftain, fl. ca. 600; cf. the *Index of the Naqâ'id*. Al-Buhturî (Cairo, 1329/1911), I, 97¹⁵, boasts of his maternal uncles, al-Haufazân and Hâtim Tayy.

188. The poet is Ibn Muqbil, fl. ca. 656. *Amâli*, I, 238; *Iqtidâb*, p. 472; *Azmina*, I, 256; *Muzhîr*, II, 39. *Tawîl*.

189. The references identify him as an 'Absite. *Bâdi'*, p. 27; '*Umda*, I, 292. *Basît*.

190. The verses are by Abû Hayya an-Numâîrî, a contemporary of Hârûn ar-Râshîd (786—809) and al-Mâ'mûn (813—833); cf. Rescher, II, 59. *Hayawân*, III, 137—8 (anon.); *Amâli*, I, 70; Huṣrî, II, 86—87; Ma'arrî, *Letters*, p. 117 (trans., p. 137; anon.; only vs. 3). *Tawîl. Hayawân*, III, 136^{19—21}, and III, 138^{7—9}, anonymously quotes other verses of the same hue. The same technique of deriving an omen from accidental sound resemblances is applied (although with more discretion) by Kuṭayyîr 'Azza (ed. H. Pérès, Algiers, 1928—30) 52.1—4, by Abû 'š-Šîs (d. 811), Nusaib and others, quoted *Muwaṣṣâ*, pp. 134—35, and by Abû Tammâm, *Gufrân*, II, 92 (trans. R. A. Nicholson, *JRAS*, 1902, 358).

And another (poet) said:¹⁹¹

(P. 82) "(The camels) came forth from Egypt trying to get ahead of their nose-rings (*yubârîna 'l-burâ*)."¹⁹²

Al-Qutâmî said:¹⁹³

"And when (the camel-stallion) drove (the she-camel) back among the pregnant ones (*šaul*), she raised (*šâlat*) a strong tail that served her as a cloak."

Sometimes *tajnîs* is achieved by the addition of one letter or by a similar procedure,¹⁹⁴ like in the verse of al-Buhtûrî:¹⁹⁵

"Is there any repair for what has passed beyond repair (*talâfi/ talâqî*), or is there a healer (*šâfi*) for him who complains (*šâkî*) of love-pain?"

Ibn Muqbîl said:¹⁹⁶

"They march on the sand of dune hillocks with sides inclining; sometimes (the sand) is sliding down (*yanhâlu*) and sometimes the moisture prevents it (from sliding; *yanhâ-hu*)."

Zuhair said.¹⁹⁷

"They smash the iron rings of the helmets when they reach (the enemies), they do not shrink (from fighting; *Vlhm X/lâhiqa*) when surrounded, but flare up in anger."

Similarly the verse of Abû Tammâm:¹⁹⁸

"They stretch forth hands, to strike and to protect ('awâşin/'awâ-şim), assaulting with swords, deadly, cutting (*qawâdin/qawâdib*)."

Abû Nuwâs (d. 810 or 813) has this category in mind in the first two *miṣrâ'c* (hemistichs) of the introduction to (some of) his poems, such as in his verse:¹⁹⁹

"Ay, blandish (the wine) with water till you soften it (*tulîna-hâ*);

191. *Sin*, p. 255, identifies the poet as Julah b. Suwaïd. He is perhaps identical with Julâh b. Šudaid, a contemporary of 'Abdallâh b. az-Zubair (d. 691), who is mentioned *Naqâ'id*, pp. 927—8.

192. For *al-burâ* see, e. g., Qutâmî 4.17, for *bârâ*, Qutâmî 24.7. The phrase also reminds one closely of 'Abîd, ed. C. J. Lyall, London and Leiden, 1913, 4.11 (*mutabâriyât fi 'l-a'mma*), which recurs identically A'sâ 3.47.

193. *Diwân*, ed. J. Barth, Leiden, 1902, 13.50; *Bâdi'*, p. 26.

194. This definition is incomplete and does not cover the examples quoted below.

195. I, 236²³; *Sin*, p. 261; *Qânûn*, p. 438; Šafadî, p. 29. *Hâfi*.

196. *Sin*, p. 260; 'Umda, II, 254, *Qânûn*, p. 438; Nuwârî, II, 107. *Basit*.

197. 17.25, *Sin*, p. 260. *Basit*.

198. 42.7; *Sin*, p. 261; *Aṣrâr*, p. 12; *Qânûn*, p. 430; Râzî, p. 28; *Fawâ'îd*, p. 122 (as instance of *tâdyîl*); Šafadî, p. 28; Qazwînî, Taftazâni, IV, 423 (as example of *tajnîs nâqîṣ [muṭarrâf]* — defective [partial, lit. lateral] homonymy); Mehren, p. 158 (trans.). *Tawîl*.

199. *Diwân*, ed. W. Ahlwardt, Gottingen, 1861, 67.1. *Tawîl*.

do not honor the topaz-colored (wine; *ashab*) ere you have humbled
is (*tuhîna-hâ*; by mixing it with water)."

Similarly in his verse:²⁰⁰

"The (forsaken) homes (*diyâr*) of Nawâr, what of the (forsaken)
homes of Nawâr! They clothe you in grief from which they are free
(*'awâri*)."

The same holds for the verse of Ibn al-Mu'tazz:²⁰¹

"I shall praise the time (spent) at al-Matîra²⁰² and al-Qasr, and I
shall pray to God on behalf of (these places) for dwellers and rain
(*qatr*)."

Likewise for his verse.²⁰³

"These are the homesteads except that they are (now) deserted by
(the beloved's tribe) (*qafr*), and that I am staying in them while
(the former dwellers) are travelling (*safr*)."

Likewise for his verse.²⁰⁴

"Fancy creates a tale of deception (*hâdît yaqurru*)²⁰⁵, and Fate
treats badly him whom it just has gladdened (*yasurru*)."

(P. 83) So also the verse of al-Mutanabbi':²⁰⁶

"Youth showed me my soul in my body (*badanî*); old age showed
me (my) soul in a substitute (*badalî*) for it (i.e., for my body)."

It has been said that this kind (of rhetorical figure, i.e., the *tajnîs*) is exemplified by His words: "Man was created of haste ('ajal); I shall show you my signs, so do not ask me to make haste (*tastâ'jilûna*)."²⁰⁷ And: "Say: Allâh do I serve (*a'budu*), making Him the exclusive object of my religion: So serve ye (*fa'budû*) what ye please apart from Him."²⁰⁸

(The experts) count among the rhetorical figures (*bâdi'*) the *muqâbala* (correspondence). It consists in a juxtaposition (on the one side) of a concept and its correspondent or congruous term (*nażâ'ir*) and (on the other side) of the opposite of the first concept and a term congruous with it.²⁰⁹

200. *Dîwân*, ed. Iskender Âsaf, Cairo, 1898, p. 72.2 *Tawîl*.

201. *Dîwân*, Cairo, 1891, I, 27¹⁸. *Tawîl*.

202. Resort near Samarra; cf. Yâqût, IV, 568, and the poem of Ibn al-Mu'tazz quoted Yâqût, II, 678.

203. I, 33². *Tawîl*.

204. I, 34¹¹. *Mâdid*.

205. Adopting the reading of the *dîwân* against al-Bâqillâni's *yaqurru*.

206. D. 965. 197.11 (p. 489). *Basît*.

207. *Qur'ân* 21.38.

208. *Qur'ân* 39.16, 17.

209. *Sîn*, p. 264, has a similar definition. Cf. also Qudâma, pp. 79 and

118. Compared with al-Bâqillâni and *Sîn*, the discussion of Ibn Rašiq, 'Umda, II, 14—20, marks a big step backward. *Mafâtih* discusses the term, pp. 73—4, equalizing it with *mutâbaqa*, p. 74. Râzî, p. 111, has *muqâbala*

An example is provided by the verse of an-Nâbiqâ 'l-Jâ'âdi:²¹⁰

"(He is) a knight (*fâtâ*), in whom there is perfect what gladdens his friend, though there is in him (also) what harms the enemies." Ta'abbata Šarran said²¹¹

"I make him rejoice in the assembly of the tribe as he makes me rejoice at the camels of good breed that feed on *ardâk* leaves (as he gives them to me)."²¹²

Likewise the verse of another (poet).²¹³

"When news afflicts me, I am not heart-broken, and when news makes me rejoice, I am not overjoyed."

Likewise the verse of another (poet).²¹⁴

"And of many a man have I cut the ties with his brothers, just as they have left me alone, without a brother."

And a specimen of (this rhetorical figure) is contained in the Qur'ân: "Then when hardship touches you, to Him do ye roar. (56) Then when He lifts the hardship off you, lo, a part of you with their Lord do associate (others)"²¹⁵

(The experts further) count among the *bâdî'* (rhetorical figures) the *muwâzana*,²¹⁶ (as it occurs in) somebody's saying: "Bear patiently the heat of the encounter, the pain of the fight, and the vehemence of the wrestling-places."

And in the verse of Imru'ulqais.²¹⁷

as an independent category on the same level with, but distinct from *mutâbqa*. Mehren, p. 99, lists it as a subdivision of the *mutâbqa*.

210. *Šin*, p. 265; *DM*, I, 34; Murtadâ, I, 195; *'Umda*, II, 16 (quoted as *muqâbala*) and 46 (quoted as *istiğnâ*); *Qânnûn*, p. 439; Nuwârî, VII, 102 (mugâbala of two elements with two others). More references in note 374. *Tawîl*. Comparable in idea and phrasing is Aṣâ Hamdân (ed. Geyer) 50.2.

211. *Hamâsa*, I, 41; *Iqd*, II, 35; *Šin*, p. 264; *Amâli*, II, 139; *Qânnûn*, p. 439. *Tawîl*.

212. For *hazza 'atfa-hu* cf. Lane, p. 2892 b.

213. *Šin*, p. 266. *Kâmil*.

214. The poet is Saḥr b. 'Amr, the brother of al-Hansâ', who died before 620, perhaps as early as 607; cf. *EI*, II, 901. *Hamâsa*, I, 489; *Kâmil*, p. 744; *Agâñî*, XIII, 145; *Šin*, p. 266 (anon.). *Tawîl*.

215. Qur'ân 16 55,56.

216. Mehren, p. 169, translates *Formgleichheit*: the last words of a colon agree in structure but not in rhyme. It is curious that al-Bâqillânî alone of his contemporaries should use this term which later became popular, cf. Mehren, pp. 169—70. Nuwârî, VII, 105, calls the figure *al-mutawâzin*. Cf. Volkmann, *op. cit.*, pp. 482—3, on paromoiosis.

217. 52.45a. *Tawîl*. The reference is to a horse.

"Intact in the thin bone (adhering to its arm-bone), bulky in the extremities,²¹⁸ contracted in the sciatic nerve."²¹⁹

(P. 84) To these examples corresponds a verse from the Qur'ān· "By the heaven decked with constellations, (2) And by the Promised Day! (3) By the witness and the witnessed!"²²⁰

They also count among the *badi'* the *musāwāt*, an (accurate) correspondence between wording and idea so that the wording neither adds to nor detracts from the idea. This (style) is considered eloquence (*balāga*).²²¹

(An example is provided by) the verse of Zuhair.²²²

"Whatever character a man may have, and no matter how much he may imagine that it is hidden from the people, it is (well) known." Similarly by the verse of Jarir.²²³

"And if my people should have wanted civilized behavior (*hilm*) from me, they could have had it; but I surpassed in recklessness

218. '*abl aš-šawāt*, here translated by "bulky in the extremities," recurs, e.g., Abū Du'ād 23.5, A'Shā 197.1, Ibn ad-Dumaina, p. 22 10, Muslim b. al-Walid (ed. M. J. de Goeje, Leiden, 1875) 3 25 (p. 34), where a songstress is said to be *dat šawan 'abli*, and Ibn ar-Rūmī, ed. K. Kilānī, Cairo, 1924/1342, no. 70, vs. 13, (p. 58) with reference to a lion.

219. The end of the verse follows Lane, p. 1604 e.

220. Qur'ān 85.1—3.

221. The inclusion in the rhetorical figures of *musāwāt* (adequacy of style) is a bad slip on al-Bāqillānī's part. Al-'Askarī treats it correctly together with *iżāz* and *itnāb*, the concise and the prolix manner of expression, between which *musāwāt* represents the golden mean, *Sin*, p. 134. *Itqān*, II, 53, records a view questioning the actual occurrence of such a mean. The term probably developed during the 10th century since both al-Jāhīz, *Hayawān*, VI, 3, and *NN*, p. 78, mention the style without the term. But Qudāma defines *musāwāt*, *Naqd aš-ši'r*, p. 89. Ar-Rummānī (d. 994) describes *musāwāt* as a category of the *iżāz*, *'Umda*, I, 221, but neglects it in the *iżāz* chapter of his *Nukat*, pp. 1—5. Later, *musāwāt* came to be treated as part of the *'ilm al-ma'āni*; cf. Qazwīnī, III, 159—255, and Taftazānī's definition, III, 170, also Mehren, p. 19.

Musāwāt corresponds to the σαφής λέξις which Aristotle, *Rhetoric*, III, 12, 6 (1414a) defines as the mean between ἀδολεσχία (*itnāb*) and συντορία (*iżāz*). Ibn al-Mu'tazz, *Badi'*, p. 53, committed a mistake of the same kind when he listed *al-madhab al-kalāmī*, the syllogism, or rather the ἐνθύμημα as a figure of speech. In this connection al-Fārābī's (d. 950) praise of the "syllogistic poet" should be considered, *Qawānīn aš-ši'r*, ed. and trans. A. J. Arberry, *RSO*, XVII (1937), 272³.

222. 16.58. *Tawīl*.

223. *Naqā'id* 33.37. *Tawīl*. The verse imitates 'Amr b. Kulṭūm, *Mu'al-laqa*, ed. F. A. Arnold, Leipzig, 1850, vs. 53 (= ed. Lyall, *A commentary on ten ancient Arabic poems*, Calcutta, 1894, vs. 96), translated by Th. Noldeke, *SBWA*, phil.-hist. Kl., CXL (1899), Abh. VII, p. 28.

(*jahl*) even the most reckless amongst my enemies.”

Similarly by the verse of another (poet) ²²⁴

“If you do not refrain from rough behavior and foul talk, you will either hurt a civilized man or a ruffian will hurt you.”

Likewise by the verse of the Hudailian.²²⁵

“We are not grieved by your way of living; and the first whom his own way of living should satisfy is he who leads this life.”

Further by the verse of another (poet).²²⁶

“And if they obey you, obey them; and if they rebel against you, then rebel against him who rebels against you.”

There are many correspondent examples in the Qur’ân.

Among the rhetorical figures (*badi‘*) is also counted *išára* (allusion, hint), that is the inclusion (*ištimál*) of many ideas in a few words.²²⁷ Somebody²²⁸ has described eloquence (*balâğâ*) as “a revealing glimpse.”²²⁹

224. The poet is either Ka'b b. Zuhair, a contemporary of Muhammad, the date of whose death is unknown, or Aus b. Hajar, a contemporary of king ‘Amr b. Hind of al-Hîra (554—569/70). The verse appears in the *Diwân* of Aus b. Hajar, ed. R. Geyer, *SBWA*, phil.-hist. Kl., CXXVI (1892), Abh. XIII, 30.6. Cf. Geyer’s notes on the authorship of the verse, p. 75. *Iqd*, I, 292, *Ši‘r*, p. 65, *Uyûn*, I, 231, Nuwairî, VI, 56, *Mustatraf*, I, 169, favor Ka'b, Geyer, *loc. cit.*, Aus. ‘Umda, II, 10, admits Aus or Zuhair, Ka'b’s father, a possibility also envisaged by *Ši‘r*, *loc. cit.* Ahlwardt in his edition of Zuhair prints the verse, App. 32.1. Further references, *SawInd*, p. 131b; add: *Qâdîn*, p. 441 (anon.), *Tawîl*.

225. Hâlid b. Zuhair al-Hudâli, in J. Hell, *Abû Du‘âib*, Hannover, 1926, 27b 6, *Zahra*, p. 2; (anon.) *Sin*, p. 270 (anon.; b only); *SawInd*, p. 119b. The poet was a nephew of Abû Du‘âib who died probably in 649. *Tawîl*.

226. The poet is Hulaïd, *maulâ* of al-‘Abbâs b. Muhammad b. ‘Alî b. ‘Abd-allâh b. al-‘Abbâs, brother of as-Saffâh, the first ‘Abbâsid caliph (750—754), and governor of al-Jazîra (759/60—773). Cf. E. de Zambaur, *Manuel de généalogie* .., Hanover, 1927, p. 36 and G 31. *Hamâsa*, I, 604. *Wâfir*. The verse also appears in Ibn ad-Dumaina’s *diwân*, p. 49.12. *Muwaššâ*, p. 169, quotes the verse as composed by an unnamed slave-girl.

227. The term appears *Bayân*, I, 89—90, in the sense of “gestures.” The hint, or perhaps, the indication by implication or innuendo, has been variously termed and classified. *NN*, pp. 54—55, has *išára* as a subdivision of *wahy*; *Sin*, pp. 273—4, devotes a separate chapter to it. ‘Umda, I, 272—5, offers a division of *išára* in eight categories. Of later authors I refer only to Nuwairî, VII, 140, and to *Fawâ’id*, pp. 125—6, who use *wahy* alternating with *išára*. Mehren, p. 96, records a subtle distinction of as-Suyûti’s between *išára* and *imâ’*.

228. According to ‘Umda, I, 213, Halaf al-Ahmar. The saying is also quoted, but without indication of an author, e. g., *Kâmil*, p. 17, *Šûlî*, p. 230, and *Sîr*, p. 56.

229. *lumha dâlla*; i. e., a brief glance revealing a whole world of views or ideas.

An example of (*išâra*) is the verse of Imru'ulqais:²³⁰

"There we passed an agreeable day of pleasure; and (I dare you to) say something against a resting-place which is free from evil omen."

Likewise the verse of Zaid al-Hail.²³¹

"And the disappointment of him who was disappointed by the Ganiyy and the Bâhila b. A'sur and the Ribâb."

An equivalent (instance) from the Qur'ân is: "If only by a Qur'ân the mountains had been moved, or the earth been cleft, or the dead been spoken to . . ."²³² as well as many (more) passages.

Among the *bâdî'* (rhetorical figures) are further counted *mubâlaga* and *guluww* (hyperbole). *Mubâlaga* (serves to) strengthen the ideas of the discourse (*ta'kîd*).²³³ Thus, for instance, (P. 85) (it can be observed) in the verse of the poet²³⁴

"We honor our client (neighbor, *jâr*) as long as he stays in our midst, and we let (gifts of) honor follow him wherever he turns"
Further in the verse of another (poet):²³⁵

230. 4 60. *Tawîl*. Al-Bâqillâni wrongly ascribes the verse to Tarâfa.

231. D. either 630 or shortly before 644; cf. *GAL*, Suppl. I, 70. *Kâmul*, p. 435 (anon.). *Wâfir*.

232. *Qur'ân* 13.30.

233. Later theory divided *mubâlaga*, hyperbole, in three categories, the most excessive of which is *guluww*, cf. Mehren, pp. 113ff. For al-Bâqillâni *mubâlaga* means little else than "emphasizing." Al-Mubarrad's *ifrât*, *Kâmul*, p. 493, and Ibn al-Mu'tazz's *ifrât fi 's-sîfa*, *Bâdî'*, p. 65, come very close to *mubâlaga*. For Ibn Rašíq, however, *ifrât* had already become a synonym of *guluww*, *'Umda*, II, 57ff. Qudâma, *NN*, pp. 61—2, divides *mubâlaga* in: (a) *mubâlaga fi 'l-lafz* (in wording) and (b) *mubâlaga fi 'l-mâ'nâ* (in the concept itself). Definitions which al-Bâqillâni might have known are Rummâni, pp. 25—26, *Majâfîh*, p. 76, *Sîn*, pp. 287 and 288. Âmîdi uses the term frequently; cf. pp. 62¹, 63^{3,8}, 70¹², 81¹⁷, 84¹. Qudâma defines *mubâlaga*, p. 84; his definition of *guluww* (neither in *NN* nor in the *Naqd aš-šî'r*) is reproduced by *'Umda*, II, 58, that given *Sîn*, p. 280, is clearly an independent formulation. *DM*, I, 24, discusses the desirability of its use in poetry answering the question in the affirmative. *NN*, p. 79, and, a century later, Murtadâ, IV, 13, state the permissibility of *mubâlaga* in poetry. *Wasâta*, p. 433, has sensible observations to offer on the use of *ifrât* in poetry. *Itqân*, II, 94, distinguishes between *mubâlaga bi'l-wâṣf* and *mubâlaga bi's-sîga*.

234. The poet is 'Amr b. al-Ahyam at-Taglibî, better known as Ašâ Taglib, a Christian, d. 710. The verse is 11.1 in his *dîwân*, ed. R. Geyer. The verse is repeated with a different rhyme, *dîwân*, 6.1. Additional quotations: *Sîn*, p. 288, *'Umda*, II, 52 (quoted as *mubâlaga*); *Qânnûn*, p. 441 (anon.); *Nuwairî*, VII, 124; *Qazwînî*, *Idâh*, Subkî, Magribî, IV, 360; *Tûrâz*, III, 124 (anon.), Mehren, p. 114 (with translation). *Wâfir*.

235. The poet is Aus b. Ġalfâ' al-Hujâsimî, fl. ca. 570; cf. *Mufaddalîyyât*,

"And they left you more severely affected with diarrhoea than bustards who have seen a hawk, and running away faster than ostriches."

The words *ra'at ṣaqran* (who have seen a hawk) are *mubālaqa* (emphasizing the point)

To (the category of) *guluww* (hyperbole proper) belongs the verse of Abû Nuwâs²³⁶

"I speculated on (the wine) in its beaker, and (it was) as though I had speculated on something which the intellect cannot grasp:

The determination of its qualities (*takyîf*) cannot be pushed to a point by which it would be ultimately defined, without leaving open a further step."

Also the verse of Zuhair²³⁷

"And if people were to sit above the sun because of (their) generosity, first amongst them, when they take their seats, would be the people whose father is Sinâ..."

Similarly the verse of an-Nâbiga ('l-Ja'dî).²³⁸

"We, our glory and our rank, have reached heaven, and, verily, we still hope for a station even higher than this."

Likewise the verse of al-Hansâ'.²³⁹

"No matter for what glory any man's hand is reaching out, you reach farther than he.

And no matter how much (others) may offer praise in their speech, though they be extravagant, what can be said about you is far more excellent (lit.: your character is still more excellent)."

Further the verse of another (poet).²⁴⁰

"He has aspirations: to the great ones there are no bounds, and (even) his smallest aspiration is more exalted than Fate (*dahr*).

II, 324—25 The verse is *Mufaddalyyât* 118.10. Other references: *Sin*, p. 289; *Hayawân*, V, 134 (anon.), *Timâr*, p. 351; *Nuwâri*, X, 215. *Wâfir*.
 236. *Sin*, p. 287, *Intâr*, III, 146 (vs. 1, anon.), *Qânnûn*, p. 442. *Tawîl*.
 237. App. 5.2. *Basît*. The translation follows Ahlwardt's text from which the beginning of vs. 3 is added.

238. *Šî'r*, p. 158 (where further references); *Anbârî*, p. 682; *Iqd*, I, 186, and III, 391; *Agâni*, IV, 130; *Muwaššah*, p. 244, *Sin*, p. 283; *Wasâta*, p. 435; *Dalâ'il*, p. 18; *Murtadâ*, I, 192, *Gufrân*, I, 97; *'Umda*, I, 38; *Muhâdarât* I, 36 and 142; *Subkî*, *Tabaqât*, Cairo, 1323/4, I, 129; *ŠawInd*, p. 115b; *RSO*, XIV (1934), 419 (quotation); *ibid.*, pp. 185, 186, 418 (translations). *Tawîl*.

239. This most famous Arabic poetess was still alive under 'Umar I, d. perhaps in 650. *Diwân*, ed. L. Cheikhò, Beirut, 1895, L I 4,5 (p. 103); trans. V. de Coppier, Beirut, 1889, p. 148. *Tawîl*.

240. The poet is Bakr b an-Nâttâh, d. ca. 850. *Kâmil*, p. 506, *Sin*, p. 55 (anon.); *Sakkâkî*, p. 118 (anon.; vs. 1 only); *ŠawInd*, p. 98b. *Kâmil*.

He has a (bounteous) hand (*râha*); if the tenth part of its liberality were (spread) on the land, the land would become more generous than the sea."

(The experts) also count amongst the *badi'* the *îgâl*, particularly (when occurring) in poetry.²⁴¹ This form should not be looked for in the Qur'ân except in the last words of the verses (*fawâsil*).

An example is provided by Imru'ulqais' (verse):²⁴²

"As though the eyes of the wild beasts around our hair-tent and our saddles were onyxes that have not been perforated."

Here he has made an emphasizing addition (*aujala*) to the description in the rhyme, and has strengthened the comparison by (the word chosen for) the rhyme, while the meaning would have been complete without (the rhyme-word).

(P. 86) A form of *badi'* in (the experts') opinion is also *tausîh*:²⁴³ The first (part) of the verse indicates²⁴⁴ the rhyme-word, and the beginning of the (prose-)saying (*kalâm*) (indicates) its last part, as (happens) for instance in the verse of al-Buhtûrî.²⁴⁵

"What you have made lawful is not lawful (for everybody), and what you have forbidden is not forbidden (by traditional law)."

Similarly in the Qur'ân: "But if anyone repent after his wrongdoing and set things right, Allâh will repent towards him."²⁴⁶

And (another form of the *badi'* is the figure called) *radd 'ajz al-kalâm*

241. *Îgâl* is the addition at the end of a verse or a colon of an emphatic word which does not add anything to the meaning. This explanation paraphrases the definition of *Sin*, p. 301, which, in turn, paraphrases that of Qudâma as quoted in Nuwairî, VII, 138. Ta'lâb, p. 206¹, uses *îgâl* in the sense of "exaggeration, hyperbole," but not yet as a technical term. *'Umda*, II, 54, considers *îgâl* a kind of hyperbole which only appears at the end of a verse. The term recurs in *Qurâda*, p. 20, without explanation. Of later authors, Šams, pp. 327—28, and Nuwairî, VII, 138, use the term much in the way *Sin* does. Cf. also *Itqân*, II, 14. Mehren does not record it.

242. 4.61. *Tawil*. The verse is quoted by *Sin*, p. 301, in the same connection.

243. *Tausîh* is the allusion to the last word of the verse (or colon) by a word of kindred meaning used in the first part of the verse. Here again, the translator follows *Sin*, p. 302. Al-'Askârî would prefer *tabyîn* to *tausîh*. *Asrâr*, p. 326, shows that *tausîh* was commonly employed in al-Jurjânî's day. Later, *tashîm* appears to have become more popular as term (cf. *Qânnûn*, p. 443) but Nuwairî, VII, 142, makes a distinction between the two. He discusses *tausîh* elsewhere, VII, 137. Cf. also Mehren, pp. 102—3, where, however, in accord with Qazwînî, IV, 305, the figure is called *irsâd* or *tashîm*.

244. Read: *yusîru* for *yasîdu*.

245. I, 6^a. *Tawil*.

246. Qur'ân 5.43.

‘alà ṣadri-hi (referring back the end of the speech to its beginning),²⁴⁷ as in His words: “See how we have given them *preference* one over the other, but the Hereafter has greater degrees (of honor) and greater *preference*.”²⁴⁸ — And: “Devise not against Allâh falsehood, (64) and He therefore extirpate you by a punishment; failed has he who *devises*. ”²⁴⁹

To this chapter belongs the verse of the poet²⁵⁰

“And if it were only the diversion of one hour, a *trifle*, (even) this *trifle* from her would avail me (i.e., being together with her even for a short time).”

Likewise the verse of Jarîr:²⁵¹

“May a black cloud, shedding its first rain, drench *ar-Raml*. This (rain) will be but (the tears caused by) the love of those who alighted at *ar-Raml*. ”

Likewise the verse of another (poet):²⁵²

“A young man loves *enduring health* and wealth; but what does *enduring health* achieve for him?”

Likewise the verse of Abû Ṣâhr al-Hudâlî:²⁵³

247. This figure is one of the five *bâdi'* tropes originally described by Ibn al-Mu'tazz, *Bâdi'*, p. 47. His concept, however, was somewhat more comprehensive than al-Bâqillânî's inasmuch as it included referring the end of the discourse back beyond the beginning of the particular verse or colon. Al-Bâqillânî's concept talles with *Sin*, p. 305. Ibn Rašîq, *'Umda*, II, 3, calls it *tasdir* and notes the eagerness of the “modern” poets for this figure, *ibid.*, II, 5. In Ta'lab's discussion of what he calls *al-abyât al-muhaj-jula*, that is verses in which the end is foreshadowed earlier in the line, p. 205, a preparatory stage of the development of the trope may be discerned. The later theorists then reverted to *Sin*'s terminology; cf. Mehren, pp. 161—64. In ancient rhetoric the figure is mostly called κύκλος, ἐπανάστατλωσις, *inclusio*; cf. R. Volkmann, *op. cit.*, p. 471. This term corresponds more closely than πλοκή which Kratchkovsky suggests as equivalent, *Monde Oriental*, XXIII (1929), 30.

248. *Qur'ân* 17.22.

249. *Qur'ân* 20.63, 64.

250. The verse is by Dû 'r-Rumma, d. 735, ed. C. H. H. Macartney, Cambridge, 1919, 70.14. References not listed by Macartney: ‘Uyân, IV, 22; Zahra, p. 97; ‘Iqd, IV, 379; Agânî, XVI, 126; Qânûn, p. 444; BB, p. 322, Râzî, p. 32, IHallikân, I, 406 (trans., II, 452); Qazwînî, İddâh, Taftazânî, Magribî, Subkî, IV, 437 (all anon.); Nuwaârî, VII, 112; Tirâz, II, 396 (anon.); Abû Nuwâs, *Diuâن*, Cairo, 1898, p. 55; Mehren, p. 164 (with translation). *Tawîl*.

251. *Naqâ'id* 33.11; *Bâdi'*, p. 49; Qânûn, p. 445. *Tawîl*.

252. The poet is an-Namîr b. Taulab. Al-Mubarrad, *Epistle on Poetry and Prose*, ed. by the present writer, *Orientalia*, n.s. X (1941), 378 and 382 (translation and references); ‘Uyân, II, 321. *Tawîl*.

253. This poet flourished probably ca. 700 and a little later; cf. J. Hell, *Festschrift Georg Jacob*, Leipzig, 1932, pp. 82 and 91. The verse comes from

"I was amazed at the rush of *Time* while we were together, but when our relation was ended, *Time* stopped."

Likewise the verse of another (poet).²⁵⁴

"With my hands I turn the yellowish-white (she-camels) away from her country (*'an qaṣd ardi-hā*) while my heart is directed (*qâṣid*) to it in love."

Likewise the verse of 'Amr b. Ma'dî Karîb.²⁵⁵

"If you are not *able* (to do) a thing, leave it, and pass to something you *can* (do)."

Another (type of) *bâdî* is "appropriate distribution" (*sîhhat at-taqṣîm*).²⁵⁶

An example is provided by the verse of Nusaib:²⁵⁷ (P. 87)

"One group of the people said: No, and one group of them: Yes, and one group said. Alas, we do not know."

A (further) example of this figure is the saying of another (poet).²⁵⁸

"And it is as though bright daylight were in him, and as though dark night (i.e., dark hair) were on her"

Further the verse of al-Muqanna' al-Kindî²⁵⁹

"And if they malign me (lit.: eat my flesh) I speak generously of

the *dîwân* of the Hudâlhans, ed. J. Wellhausen, Berlin, 1884 260.26; *Agâni*, XXI, 143; *IA*, p. 17 (Abû Kabîr al-Hudâlî). *Tawîl*.

254. *Sin*, p. 306. *Tawîl*.

255. *Asma'iyyât*, ed. W. Ahlwardt, Berlin, 1902, 48.27; *Sin*, p. 306; *Tâlab*, p. 204 (with reff.); *Qazwînî*, IV, 308, Mehren, p. 102 (with translation). *Wâfir*.

256. The term *taqṣîm*, frequently together with *sîhha*, *jûda* (or *fasâd*, *sû'*), was very popular with the critics from the 10th century onward; cf. Qudâma, pp. 78 and 117, Âmidî, p. 158²⁴, *Mafâtih*, pp. 73—4, *Muwaššâh*, pp. 83—4; *Wasâta*, pp. 46—7, *'Umda*, II, 20ff., and all the later systematic treatments of the tropes, esp. Râzî, p. 115, and *Itqân*, II, 89 and 92. See also Mehren, p. 169. *Sin*, p. 267, defines *sîhhat at-taqṣîm* as "dissecting the idea into equal parts that cover all its aspects, but do not exceed its limits."

257. Qudâma, p. 78; *Sin*, p. 268; *Amâlî*, II, 210 (twice); *Sîr*, p. 224, *'Umda*, II, 20; *Qânûn*, p. 445; *Idâh*, IV, 347, *Tirâz*, III, 108; frg. 55.9 (Rizzitano, loc. cit., p. 29). *Tawîl*.

258. The poet is Bakr b. an-Natâh. *Hamâsa*, I, 566; *'Uyûn*, IV, 27. (anon.); *Muwaššâh*, p. 171 (anon.); *Sin*, p. 327 (anon.; to illustrate *tâstîr*); *DM*, I, 244 (anon.); *Amâlî*, I, 231; Murtadâ, IV, 14, *Mihâdarât*, II, 136; *Nuwairî*, II, 19; *Mustâraf*, II, 12, *Agâni*, XV, 122 (anon.), *Irshâd*, IV, 98 (al-Husân b. Mutâir, ca. 775). *Kâmil*.

259. Muhammad b. 'Umar, called al-Muqanna' al-Kindî, quoted to 'Abd-al-malik (685—705), *Agâni*, XV, 157—58. *Hamâsa*, I, 524—25; *Buht-Hamâsa*, no. 1306; *Iqd*, I, 332 (vs. 1; author: Ibn al-Muqatfa' al-Ganawî); *Agâni*, XV, 157—58; *Sîr*, p. 463 (vs. 1); *Sadâqa*, p. 116 (anon.); Murtadâ, IV, 70, note; *Tirâz*, II, 186 (vss. 1—2); *Fawâ'id*, pp. 112—113 (vss. 1—2; anon.; to illustrate *takrâr*). *Tawîl*.

them (lit : I lavish meat on them); and if they destroy my fame, I build up fame for them;

And if they divulge my secrets, I guard their secrets, and if they wish for me the road of error, I wish for them the right guidance;

And if they rouse a bird to the end that it should pass me with an unlucky omen, I rouse a bird to pass them with a lucky (omen).”

Similarly the verse of ‘Urwa b. Ḥizām (al-‘Uḍrī):²⁶⁰

“With him whom I would ransom if I should realize that he is far away (lit.: absent), and who would ransom me if he should realize that I am far away.”

Likewise the word of Allāh: “Allāh is the patron of those who have believed, who bringeth them out of the darkness into the light; (259) but of those who have disbelieved the patrons are Ṭāgūt, who bring them out of the light into the darknesses”²⁶¹

Similar to (this figure) is *sīḥat at-tafsīr* (appropriate comment),²⁶² as in the verse of (the poet):²⁶³

“I have one horse for prudence (*hilm*), all bridled with prudence, and I have one horse for recklessness (*jahl*), saddled with recklessness.”

To the (forms of) *bādīc* belongs *at-takmīl wa’t-tatmīm* (perfecting and completing),²⁶⁴ as in the verse of Nāfi’ b. Ḥalīfa²⁶⁵

260. His historicity is doubtful; he is supposed to have died under Mu‘āwiya, *GAL*, Suppl., I, 81—2. *Zahra*, p. 123 (anon. Azdite). *Ṭawil*. 261. *Qur’ān* 2.258—59.

262. Mehren, p. 135, explains this figure as the exposition of the ideas contained in an unexpected expression. The figure is discussed, *Mafātiḥ*, p. 73 (who distinguishes between *rūdat at-tafsīr* and *fasād at-tafsīr*; *Muwaṣṣah*, p. 235, mentions *fasād at-tafsīr* without, however, defining it), and *Sīn*, p. 271 (*sīḥat at-tafsīr*). ‘Umda, II, 33, agrees substantially with the previous formulations, but expresses anxiety lest the *tafsīr* entail *enjambement* of verses. *Itqān*, II, 72, treats *tafsīr* as a subdivision of *itnāb*.

263. *Sīn*, p. 272, ascribes the verse to Sālih b. Janāḥ al-Lahmī; *Iqd*, II, 31 (anon.); *Ta’ālibī*, *Der vertraute Gefahrte des Einsamen*, ed. trans. G. Flugel, Vienna, 1829, p. 114 (anon.); *Muhādarāt*, I, 117 (anon.); *Nuwaṣṣarī*, VI, 65 (‘Alī b. abī Tālib); *Mustatraf*, I, 137 (anon.). *Ṭawil*.

264. The definitions of Qudāma, p. 82, *Mafātiḥ*, p. 74 (*tatmīm*), and *Sīn*, p. 308 (*tatmīm wa-takmīl*), agree in substance, not, however, in wording. The term means: complete expression of an idea so as to leave nothing unsaid. (*Mafātiḥ*, p. 95, has *itmām* in the same sense.) Later, the term *tatmīm* is used *Qurāda*, p. 20, used and defined ‘Umda, II, 48—50, and the form *itmām* (already recorded by Ibn Rašiq), *Nuwaṣṣarī*, VII, 118, where it is divided in (a) *itmām fi ’l-ma’āni* (ideas) and (b) *itmām fi ’l-alfāz* (wording). *Takmīl* appears to have dropped out of technical terminology comparatively early, although *Itqān*, II, 74, deals with both *tatmīm* and *takmīl* as with separate kinds of *itnāb*. IA and Mehren do not discuss either term.

265. Al-Ğanawī, of uncertain date, but no later than the second half of

"(They are) men (who) if they do not obtain from them their due (*haqq*) as a gift (*yu'tû-hu*) come back (to them, armed) with cutting swords."

The high quality of the expression is made perfect by the addition of *wa-yu'tû-hu* (as a gift). Another example is the word of Allâh: "With Allâh is the knowledge of the Hour, etc." Then (the verse is concluded by) the words: "Verily Allâh is knowing, informed of all."²⁶⁶

Another form of *badi'* is *tarṣî'*.²⁶⁷ It has various kinds (*alwân*). An example is the verse of Imru'ulqais:²⁶⁸ (P. 88)

"(A horse) of a hard step,²⁶⁹ a raucous voice,²⁷⁰ advancing (and) retreating at the same time, (in its swiftness) like the buck of the gazelles that feed on *hullab*."²⁷¹

Likewise many of the introductory verses (*mugaddamât*) of Abû Nuwâs (such as).²⁷²

"Oh, for the kindness, bestowed by drunkenness! My gratitude for it (or: to it, the drunkenness) will never cease."

Also his verse which we have quoted before²⁷³

"The (forsaken) houses of Nawâr, what of the (forsaken) houses of Nawâr! They clothe you in grief from which they are free."

Further: *at-tarṣî' ma'a 't-tajnîs*²⁷⁴ as in the verse of Ibn al-Mu'tazz:²⁷⁵

"Dost thou not feel grief because of the changed spring-camp, and because of the remains (of a tent-place) and traces over which a year has passed?"

(There are) parallels in the Qur'ân, such as His words: "Verily those

the 7th century; cf. *Agâni*, XIV, 89. The verse is quoted, *Qânum*, p. 446, to illustrate *takmîl. Tawîl*.

266. *Qur'ân* 31.34.

267. A category of *saj'*, rhymed prose, defined, e.g., *Qudâma*, p. 24, *Sin*, p. 296, and *Mafâtih*, pp. 72 and 96; cf. also Mehren, p. 168, where it would correspond to parisosus + homoioteleuton (Volkmann, *op. cit.*, p. 483).

268. 63.11. *Tawîl*.

269. *miḥâss*; or, reading *mihaṣṣ*, "courageous, aggressive." *Al-Miḥâss* appears as proper name, *Bayân*, I, 113.

270. *miḥâss*, or, in analogy to *ajaṣṣ*, "neighing loudly."

271. G. Jacob, *Altarabisches Beduinenleben*, 2nd ed., Berlin, 1897, p. 119, and Index, p. 269 a, identifies *hullab* tentatively with *Periploca laevigata* *Art.*

272. éd. Âsaf, 101.3. *Sari'*.

273. *I'yâz*, p. 82 (translation, p. 25); ed. Âsaf, 72.2. *Tawîl*.

274. *Saj'* in conjunction with a paronomasy where the paronomastic words rhyme. Cf. Mehren, pp. 154—55, 161, where in accordance with all Arabic theorists except al-Bâqillâni this combination of a formal with a conceptual figure is very properly not mentioned.

275. I, 47⁴. *Wâfir*.

who show piety, when a phantom from Satan touches them, recollect themselves (or: remind themselves of Allâh), and, lo, they see clearly. (201) But their brethren they lead further into perversity and they do not stop short.”²⁷⁶ — “Thou, (Oh Prophet); by the bounty of thy Lord art not possessed! (3) Verily for thee is a reward rightfully thine.”²⁷⁷ — “And of this he (man) is himself a witness; (8) and, truly, he is vehement in the love of this world’s good.”²⁷⁸ — “By the mountain, (2) and by the Book written.”²⁷⁹ — “By those who swim swimmingly along, (4) by those who are foremost with foremost speed.”²⁸⁰

The poets are fond of this (form) and make frequent use of it. Some of them content themselves with *tarsî‘* in some parts (*atrâf*) of their speech, others base their (whole) speech on it, as does Ibn ar-Rûmî in the verses:²⁸¹

“Their bodies and the silk they don are both silk;
Their sleeves and the perfume (‘abîr) they touch are both perfume
(‘abîr).”

And also in his verse:²⁸²

“As for the monk, he should not doubt of his faith; and as for the
wisher, success should not be slow.”

Close to the *tarsî‘* is a figure called *mudâra‘a*.²⁸³ An example (is provided by) the verse of al-Hansâ':²⁸⁴

“(He was) a guardian of (the tribe’s) right(s), praised for his
character, well-guided in his way, a strong helper and a strong
harmer; (P. 89)

276. *Qur’ân* 7.200,201.

277. *Qur’ân* 68.2,3.

278. *Qur’ân* 100.7,8.

279. *Qur’ân* 52.1,2.

280. *Qur’ân* 79.3,4.

281. *Kâmil dîmeter*. Ibn ar-Rûmî died 889 or 896.

282. *Kâmil*.

283. Lit. “resemblance”. Of all of al-Bâqillânî’s contemporaries, only *Mafâtih*, p. 73, has the term and explains it as related to *ištiqâq*. ‘Umda, I, 293, mentions *mudâra‘a*, observing that al-Jurjâni (probably ‘Abdal-qâhir) calls it *tajnîs nâqîs*. Nuwairî, VII, 94, and Mehren, p. 159, have it as *mudâra‘*—according to Nuwairî it is also called *mutarrif*—, but Mehren explains it differently from Ibn Rašîq. Al-Bâqillânî appears to have had in mind the “incomplete *tajnîs*”, to use more common terminology. The peculiar structure of the example selected, where the verses feature internal rhymes, may have suggested to him that the figure is related to the *tarsî‘*, an impression which is hardly correct.

284. Vs. 1 is quoted by Cheikho in note (a) to p. 81 of his edition with commentary, Beirut, 1895, from *IA*, p. 105, as an example of *tarsî‘*; vs. 2 as variant in note to R II 20 (p. 43; = p. 81² of commented ed.). The verses are quoted as *tarsî‘*, *Sîn*, pp. 298 and 299 respectively, and *Qânnûn*, p. 446. *Basit*.

(He was) a traveller²⁸⁵ through remote lands, a shearer (*jazzâz*) of fore-locks (of captive foes), a tier of banners for the cavalry, a leader.”²⁸⁶

Another (type of) *bâdî'* is *takâfu'*.²⁸⁷ It is closely related to *mutâbaqa* (antithesis), as in the saying of (Abû Ja'far) al-Mansûr:²⁸⁸ “Do not descend from the high rank (*'izz*) of obedience to the low state (*dull*) of rebellion.” Likewise in the saying of 'Umar b. Darr:²⁸⁹ “We have not found a better line of conduct towards you when you disobey Allâh in regard to us than to obey Allâh in regard to you.”

An example (from poetry is contributed) by Baššâr (b. Burd):²⁹⁰

285. Or: guide, *javwâb*; cf. Lane, p. 480 b.

286. *jarrâr*; cf. Lane, p. 401 b.

287. Lit. “being matched”. At this point it becomes clear that al-Bâqillânî has failed to harmonize the two sets of terms which he took over from Qudâma and al-'Askarî respectively. Qudâma used *takâfu'*, e. g. p. 85, where the others used *mutâbaqa*. The figure which —perhaps following Ta'lab's *al-mutâbaq*, p. 196— he called *mutâbaqa* (corresponding to classical *copulatio*, cf. Volkmann, *op. cit.*, p. 471) was named *tajnîs* by the other theorists, *ta'attuf* by al-'Askarî, cf. *Sîn*, p. 238, *'Umda*, II, 5. *Mafâtih* does not seem to have quite grasped this as it explains, p. 73, that *mukâfâ'a* (the text has erroneously *mukâfât*) was called *mutâbaqa* when found in poetry. P. 74, *Mafâtih* then equates *mutâbaqa* and *muqâbala*. *Wasâta*, pp. 43—45, does not advance the analysis of the *mutâbaqa*. Throughout the 10th century, *mutâbaqa* could be replaced by either *tibâq* or *tatbiq* without any difference in meaning. Thus, Âmidî (who briefly discusses antithesis, pp. 116—117), *passim*, prefers *tibâq*; *Sîn*, p. 320, has *tatbiq*, the Sâhib Ibn 'Abbâd, *Kašf*, pp. 6—7, the same, as does even al-Jurjânî, *Âsrâr*, p. 326, and al-Bâqillânî uses all three expressions indiscriminately (see Index of Terms, p. 116—17). The term *mutâbaqa* seems to have been introduced into rhetorical terminology by al-Ḥalil b. Ahmad from whom Ibn al-Mu'tazz (and before him al-Mubarrad; cf. Kâmil, p. 232⁶) received it through his teacher, Abû Sa'îd Muhammad b. Hubaira al-Asâdî (cf. *Bâdî'*, p. 36, and Kratchkovsky's *Introduction*, p. 12. See also G. Flugel, *Die grammatischen Schulen der Araber*, Leipzig, 1862, p. 164. *'Umda*, II, 5, also records al-Ḥalil's definition). Ibn Rašiq, who, by the way, still uses *tibâq* and *mutâbaqa* without distinction, notes, II, 5, that only Qudâma and an-Nahhâs (d. 950) ever employed the term *takâfu'*. The later views on *mutâbaqa* are presented by Mehren, pp. 97—98 (cf. also Râzî, p. 110, and *Itqân*, II, 95); as-Suyûtî's observation on *takâfu'*, *ibid.*, p. 174. Averroes (d. 1198) uses *mutâbaqa* for “representation” that is neither *hijâ'* nor *madih*: cf. F. Gabrieli, *RSO*, XII (1929/30), 306.

288. The second 'Abbâsid caliph, 754—775.

289. al-Qâdi al-Hamdânî. He belonged to the generation preceding Abû Miḥnaf who died in 774. He is referred to by Tabârî, I, 1528, and II, 1055.

290. 'Uyûn, III, 134, *Tabaqât*, p. 3; Agâñî, III, 46, and XXI, 114; *BB*, p. 77; *DM*, I, 60; *'Umda*, II, 175, *Qânûn*, p. 447; Nuwâirî, III, 189; *Idâh*, IV, 288. *Mutagârib*.

"If the battles of the foes have awakened you, arouse 'Umar²⁹¹ against them, then (go to) sleep (again)."

Another (form of) *badi'* is *ta'attuf* (iteration)²⁹² as in the verse of Imru'ulqais:²⁹³

"An old (man, 'aud) on an old (camel) on an old (road)."²⁹⁴

(Another form) of the *badi'* is *as-sab wa'l-iijâb* (negation and affirmation),²⁹⁵ as in the verse of the poet:²⁹⁶

"We reject, if it pleases us, the word of (other) people, they do not reject our word when we speak."

(Other forms) of the *badi'* are *kinâya* and *ta'rid* (metonymy and allusion),²⁹⁷ as in the verse of the poet.²⁹⁸

291. The reference is to 'Umar (usually known as 'Amr) b. al-'Alâ', freedman of 'Amr b. Hurâit, a favorite of al-Mahdî (775—785); cf. *Agâni*, III, 46. *Ajâni*, III, 146, records a poem by Abû 'l-'Atâhiya in his praise.

292. A figure observed and named by *Sin*, p. 335: repetition of a word in a different meaning. P. 238, al-'Askarî notes that Qudâma called *mutâbqa* what he, al-'Askarî, and others would call *ta'attuf*. The term *ta'attuf* appears to have fallen into desuetude soon after al-'Askari's death, the figure being subsumed under *tajnîs tâmm*. The expression is not listed by Mehren.

293. The verse is certainly not by Imru'ulqais. It is quoted anonymously by *Sin*, p. 335, and Lane, p. 2190b. *Rajaz*. Imru'ulqais has, however, in 52.39 a verse (*tawil*) with fourfold repetition of *bâli* (worn out).

294. Abû Du'âd, Frg. 66, recorded by Ibn Durâid, *Jamhara*, II, 137, is similar in structure, and so is Ibn Qais ar-Ruqayyât, ed. N. Rhodokanakis, *SBAW*, phil.-hist. Cl., CXLIV (1902), Abh. 10, App. 18.1 (the variant is more characteristic than the reading accepted by the editor). Another similar phrase is quoted by Murtadâ, I, 75.

295. The first definition of this figure was given by *Sin*, p. 322. There does not seem to have been any noticeable development of the concept in later periods Cf. Mehren, p. 105, for later usage.

296. The poet is as-Samau'al b. 'Âdiyâ', 1.19. *Sin*, p. 322; *Qânûn*, p. 447, Mehren, p. 105 (with translation). *Tawil*.

297. *Badi'*, pp. 64—65, *Sin*, p. 290, and al-Bâqillânî treat *al-kinâya wa't-ta'rid* as one term but only *Sin* defines it. The combination of the two terms was familiar to al-Jâhîz (d. 869 or 870) as is shown by a quotation, *Dalâ'il*, p. 428. The earliest reference so far is that in the poet al-Huraimî, fl. ca. 800—825, *Bayân*, I, 110. Hârûn ar-Râshîd (786—809) uses *ta'ridan wa-tâṣrihan* with reference to verse in the technical sense of "by indirection and directly," *Irshâd*, IV, 209¹. Again in conjunction with *taṣrih* the term is employed by Ta'lab, p. 191, and *Imtâ'*, I, 9². The joint use of *kinâya* and *ta'rid* still recurs *Asrâr*, p. 277; cf. also *Imtâ'*, I, 20¹⁵. 'Umdâ, I, 274, considers both *kinâya* and *ta'rid* as kinds of *išâra*. *Hayawân*, V, 91, mentions *kinâya* (and *ištiqâq*) as providing the means for euphemisms. Kâmil, pp. 412—414, discusses *kinâya*, establishing three categories of it. 'Umdâ, I, 282, repeats al-Mubarrad's views. Âmidî has the term, e. g., pp. 70¹³, 163²⁵, 164¹⁸. 'Uyân, II, 197, uses *ta'rid* alone. *Imtâ'*, I, 209, contrasts

"And a horse (with a skin) like satin (*dībdīj*); his back plump and muscular and his shanks and hoofs clean and trim "²⁹⁹

In this connection reference should be made to *lahn al-qawl*.³⁰⁰

Another form of the *badi'* is *al-'aks wa't-tabdil* (inversion and antistrope),³⁰¹ as in the sayings of al-Hasan (al-Basri).³⁰² — "Verily he who makes you fear in order that you may believe is better than he who makes you believe in order that you may fear."³⁰³ — "Oh my God, make me rich through the need of Thee, and do not make me poor by rendering me free from the need of Thee."³⁰⁴ — "Sell this world for your Hereafter, you will gain them both; and do not sell your Hereafter for this world, or you will lose them both."³⁰⁵

ta'rid with *idāh*, *kināya* with *ifṣāh*. The later concept of *kināya* can be gleaned from Rāzī, pp. 102—5, *Itqān*, II, 47—49, and Mehren, pp. 41—42.

298. The poet is Tufail al-Ganawī, fl. 2nd half of 6th century. *Dīwān*, ed. F. Krenkow, London, 1927, 33.I. Quotations not listed by Krenkow: *Adab*, p. 124 (anon.); *Iqd*, I, 82 (anon.), *DM*, II, 106 (anon.), *Iqtidāb*, p. 412 (anon.), *Qānūn*, p. 447 (anon.). *Tawil. Tirdāz*, I, 346, quotes a verse by Ibrāhīm b. al-Abbās describing a camel whose second part is strongly reminiscent of Tufail's verse.

299. Bakr b. 'Abdal'azīz b. Dulaf al-'Ijlī (d. 898), ed. Muḥammad as-Sūratī, Delhi, 1337, 8.25, imitates this verse.

300. In mentioning *lahn* among the figures of speech al-Bāqillānī follows Qudāma who, *NN*, pp. 50 ff., uses the word in the sense of indirect designation of something, or *al-kināya 'anhu bi-gairi-hi*, going into some detail with regard to the purposes it may be applied to. It is hardly necessary to mention that *lahn* is commonly employed in the sense of mistake in pronunciation, solecism, dialectical peculiarities (cf. the verse by al-Maisānī quoted *Bayān*, II, 171); cf. e.g., *Kāmil*, p. 683⁴; *'Uyūn*, II, 158; *Adab*, p. 16, Āmidī, pp. 12—13, 164¹³; al-Asma'i, *ZDMG*, LXV (1911), 499⁶; *Bayān*, I, 134; I Saraf, p. 336; *Iršād*, I, 20—27. Şūlī, p. 130, states that many educated people commit *lahn* in their conversation so as not to be accused of being ponderous and obnoxious. But he insists that in writing and in the recitation of poetry *lahn* is to be carefully avoided. M Hartmann, *Das Muwaṣṣah*, Weimar, 1897, p. 2, explains *lahn* as the popular Arabic without or with incorrectly applied *i'rāb*.

301. This figure of speech appears to have been defined in the second half of the 10th century only. Definitions are given by Ṣin, pp. 293 and 294, who speaks of '*aks* alone but records that some people call it *tabdil*. *Tabdil* is mentioned *Mafātīh*, p. 73, '*aks*, Āmidī, p. 38⁶. For later theory see Mehren, p. 104. The classical terms are ἀντιμεταβολή *commutatio, conversio*, cf. Volkmann, *op. cit.*, p. 488.

302. Famous traditionist of mystical and ascetic tendencies, d. 728.

303. Quoted in Persian by Farid ad-Dīn 'Attār, *Tadkirat al-auliyā'*, ed. R. A. Nicholson, London and Leiden, 1905, I, 28^{7—9}.

304. *Mafātīh*, p. 73.

305. *Bayān*, III, 76, translated by H. Ritter, *Islam*, XXI (1933), 28, and M. Smith, *Studies in Early Mysticism*, London, 1931, p. 176.

(This form also occurs) in the verse of a poet³⁰⁶

"And while usually pearls adorn the beauty of the face, the beauty of your face is an adornment to the pearls."

To this chapter belongs His word: "(Allah) causeth the night to interpenetrate the day and the day to interpenetrate the night."³⁰⁷

Another form of the *badi'* is *iltifât* (apostrophe).³⁰⁸ An instance of this (figure) is what al-Hasan b. 'Abdallâh al-'Askarî has written to me.³⁰⁹ Muhammad (b. Yahyâ) b. 'Abdallâh as-Sûlî (d. 946) informed me: Yahyâ b. 'Alî (b.) al-Munajjim³¹⁰ told me in the name of his father in the name of Ishâq b. Ibrâhîm (al-Mausilî)³¹¹ Al-Asma'î said to me: Do you know the (examples of) *iltifât* in Jarîr (*iltifâtât Jarîr*)? I said: No. What are they? He said:³¹² (P. 90)

"Do you forget (how it was) when Sulaimâ bade us farewell at the balsam branch? May the balsam be watered abundantly!"

Similarly (the verse of) Jarîr.³¹³

"When were the tents (pitched) in Dû Tulûh—may you (fem.) be given water by abundant rain—, Oh ye tents?"

It is characteristic of *iltifât* that (the poet) suddenly introduces into the middle of his discourse (*i'tarâda fi'l-kalâm*) the phrase *suqîti 'l-gâ'ît* (may

306. The poet is Mâlik b. Asmâ' b. Hârija al-Fazârî. *BB*, p. 74 (where further references); *Muwaššâh*, p. 220; *Wasâta*, p. 402 (anon.) *Qânûn*, p. 447 (anon.); *Irshâd*, IV, 4 (al-Hasan b. Ahmad b. Baṭṭâwâih); *Nuwairî*, II, 34 (anon.), and III, 179 (anon.; quoted to 'Umar II); *Mustatraf*, II, 66 (al-Ahwâs). *Hâfi*.

307. *Qur'ân* 22.60.

308. Abrupt transition from narration to address or vice versa; cf. *Badi'*, p. 58, and *Mafâtiḥ*, p. 95 (in slightly different wording). *Sîn*, pp. 310 and 311, proffers a somewhat different concept which Ibn Rašîq, *'Umdâ*, II, 42, adopts. *Wasâta*, p. 47, mentions but does not discuss the term. *Nuwairî*, VII, 116, shows that the latter goes back to Qudâma, p. 87. Goldziher, *SBWA*, phil.-hist. Kl., LXXIII (1873), 547, quotes at-Tâ'âlibî (d. 1038) on *iltifât*. His definition is rather independent in its wording. *Ibid.*, Goldziher registers *talawwun* as a synonym of *iltifât*. *Talawwun*, in later usage, is, however, a form of verse which allows the verse to be read in accordance with various metres. Cf. Mehren, p. 173. P. 545, Goldziher refers to al-Bâdâwî (d. 1286), *Commentary on the Koran*, ed. H. O. Fleischer, Paris, 1846–48, II, 409¹⁶ (to *Qur'ân* 95.7), where *iltifât* is employed in the conventional manner. I, 412⁴ (to *Qur'ân* 10.23), al-Bâdâwî observes that this figure is used *lil-mubâlaqa*, for emphasis. For further discussions cf. Râzî, p. 111, and *Itqân*, II, 85. Mehren does not discuss the term.

309. *Sîn*, pp. 310–11, quotes the paragraph including the first verse of Jarîr.

310. D. 912; cf. *GAL*, Suppl., I, 225.

311. The greatest musician of his age, d. 850.

312. II, 99², *Badi'*, p. 59. *Wâfir*.

313. II, 98¹¹, *Badi'*, p. 59. *Wâfir*.

you be given water by abundant rain). If he had not done so there would not have been an *iltifât*. The discourse, however, would have been in perfect order (*muntazam*), as he would simply have said: When were the tents (pitched) in Dû Tulûh, Oh ye tents? So when (a poet) abandons his primary sequence of ideas (*kalâm*) and then returns to it in a pleasing manner, that is *iltifât*.

Another example is the verse of an-Nâbîgâ 'l-Jâ'dî:³¹⁴

"Do not the Banû Sa'd insist that I—are they not liars? —am of high age, and on the point of death?"

Likewise the verse of Kuṭayyîr ('Azza):³¹⁵

"If the misers—and you (fem.) are one of them—should see you they would learn from you (how) to delay payment of their debts!"

Likewise the verse of Abû Tammâm.³¹⁶

"You have gone to the Uplands (*Najd*) after you had moved your house to the Lowlands (*Tihâma*). Oh tears, assist me against the dwellers of the Uplands (*Najd*)!"

Likewise the verse of Jarîr:³¹⁷

"The doves were excited at Dû 'l-Arâk and roused my yearning: may you always be at the water-course and in the green woods, (Oh doves)!"

He (suddenly) turns to (*iltafata ilâ*) the doves and wishes them well. Similarly the verse of Hassân (b. Tâbit):³¹⁸

"Verily, what you have given me (i.e., the wine) I handed back (saying): it has been murdered (by an admixture of water); may you be murdered! — so hand me some that has not been murdered!"

Another instance is the verse of 'Abdallâh b. Mu'âwiya b. 'Abdallâh b. Ja'far (b. abî Tâlib).³¹⁹

"Be polite when you must refuse. At times (even) a generous man (*fâta*) must refuse politely!"

314. *Bâdi'*, p. 60 (quoted to illustrate *i'tirâd*); *Agâni*, IV, 130; *Qânnûn*, p. 448; '*Umda*', II, 43, is undecided whether Nâbîgâ 'd-Dubyâni or Nâbîgâ 'l-Jâ'dî is the author of the verse; Ahlwardt includes it in his edition of *ad-Dubyâni*, App. 54.2. *Wâfir*.

315. 35.1; *Bâdi'*, p. 60 (quoted as *i'tirâd*); *Qânnûn*, p. 448 (*iltifât*). *Wâfir*. Kuṭayyîr died 723.

316. 127.5, *Bâdi'*, p. 59 (quoted to illustrate *iltifât*). *Tawîl*.

317. I, 141¹⁵; *Bâdi'*, p. 59 (*iltifât*). *Kâmil*.

318. *Dîwân*, ed. H. Hirschfeld, London, 1910, 13.18; ed. Tunis, 1281, p. 73³; Th. Noldeke, *Delectus carminum arabicorum*, Berlin, 1890, p. 99¹⁸; *Qânnûn* p. 448. *Kâmil*. Hassân died 674.

319. A contemporary of al-Wâlid I (705—715) with whom he played chess, '*Uyûn*', II, 120—21, and whom he survived, d. 746/7; cf. de Zambaur, *op. cit.*, p. 46. *Şin*, p. 311 (*iltifât*). *Tawîl*.

Likewise the verse of Ibn Mayyâda:³²⁰

"Separation from him does not seem appropriate — though there is relief in resignation, — nor is union with him a pure blessing (for us) —; so let us adopt a generous attitude toward him."

Specimens (of *iltifât*) from the Qur'ân are what Allâh says about Ibrâhîm al-Hâlîf³²¹ in the following passage: "Worship God and fear Him This will be best for you, if ye have knowledge; ye only worship idols beside God, and are the authors of a lie, ..." till "And the only answer of his people was to say...."³²² (P. 91) Also His words. "If He so willeth, He will remove you and bring (in your place) a new creation. For Allâh that is not of much account. They stepped forth to Allâh in a body."³²³ — "... until when you are in the ship, and they (the ships) run with them (the people in the ships) with a good wind," till the end of the verse.³²⁴ — "Recite to them the story of him to whom We gave Our signs, but he slipped out of them," up to "... so he is to be compared to a dog, which, if one attacks it, lolls out its tongue."³²⁵ — "As for the thief, male and female, cut off their hands as a recompense for what they have piled up—a chastisement from Allâh; Allâh is sublime, wise. (43) But if anyone repent after his wrong-doing ..."³²⁶

Some consider³²⁷ *i'tirâd* (insertion)³²⁸ and *rujû'* (returning to, and correcting of what has been said before, self-correction)³²⁹ as belonging

320. Died under al-Mansûr. *Sîn*, p. 312; Nuwairî, VII, 116 (both times to illustrate *iltifât*). *Tawîl*.

321. The Friend of God, the biblical Abraham

322. Qur'ân 29.15—23; actually quoted are vss. 15, 16, part of 23.

323. Qur'ân 14.22—24.

324. Qur'ân 10.23.

325. Qur'ân 7.174, 175.

326. Qur'ân 5.42, 43

327. Read *man ya'uddu*.

328. *I'tirâd*, according to *Bâdi'*, p. 59, and *Sîn*, pp. 36 and 312, is the insertion of a *ma'nâ* (motive) in another line of thought which is being resumed after the inserted idea has been completed. 'Umdâ, II, 42, calls *i'tirâd* just another word for *iltifât* and notes that Qudâma had named it *istidrák*. This term is usually reserved for another figure; cf. Mehren, pp. 104 and 128, Nuwairî, VII, 151, and Râzî, p. 111. *Mafâtih*, p. 95, only gives an example of *i'tirâd* without definition. Later, *i'tirâd* is discussed, e.g., by Šams, p. 349, and *IA*, pp. 239—42, who (just as *Sîn*, p. 36, had done) study it in connection with the idea of *hašw*, padding.

329. *Sîn*, p. 313, took over verbatim the definition, *Bâdi'*, p. 60. *Mafâtih*, p. 95, gives an example without explanation. H. Ritter, *Ueber die Bildersprache Nizâmis*, Berlin and Leipzig, 1927, p. 32, reminds us of the Greek *μετάνοια*. For this figure of speech, more frequently called *ἐπιδιόρθωσις*, *correctio*, see Volkmann, *op. cit.*, p. 496. For the later Arabic view, see Mehren, p. 104.

to this chapter (i. e., they subsume *i'tirâd* and *rujû'* under *iltifât*), and some consider them as separate figures.

An example of (*ar-rujû'*) is the verse of Zuhair³³⁰

"Halt at the homesteads which the bygone times have not obliterated, yes (i.e., on the contrary, nay),³³¹ winds and rains have changed them."

Likewise the verse of the Bedouin (poet).³³²

"Is a glance that I cast on you (fem.) not a mere trifle? By no means! Nothing connected with you is a trifle."

Likewise the verse of Ibn Harma.³³³

"Would that my lot be as one glance of her eye, for a trifle, easily procurable, turns important when it is hers."

An example of *rujû'* is (further) the verse of the poet.³³⁴

"With every means we have been nursing ourselves, but our ailment has not been cured; though nearness to (your) homestead is better than distance (i.e., it is a slight improvement)."

Al-Asà said:³³⁵

"I have broken my relations (with you), but (in my heart) I have not broken away from you. So I am like one who is on the point of breaking, alas, who has turned his mind away and prepares to leave."³³⁶

Likewise the verse of Baššâr (b. Burd).³³⁷

"I can protect myself from (or: outwit) him who twists the truth (or: the slanderer), but from the arch-liar there is no protection."

330. 17.1; quoted and translated, Mehren, p. 104, cf. also *I'yâz*, p. 132 (trans. p. 62), where the verse is quoted again. *Basit*.

331. *I'yâz·na'am*; Ahlwardt: *balâd*.

332. The poet is Yazîd b. at-Taṭriyya, d. probably ca. 744, cf. Rescher, I, 216. *Bâdi'*, p. 60, *BB*, p. 322 (where more references); *Agâni*, V, 76 (an unnamed 'Uqailî Bedouin), *Qânûn*, p. 448 (anon.); *Husrî*, III, 177; *IHallikân*, II, 299 (trans., IV, 263); *Irshâd*, VII, 299, *Fawâ'id*, p. 172 (anon.). *Tawîl*

333. 709—767. The verse, however, really belongs to 'Umar b. abî Rabî'a, 119.4. *Şîn*, p. 313, *Muwaşşah*, p. 149. *Hafîf*.

334. The poet is Ibn ad-Dumaina, p. 28²⁰; *Hamâsa*, I, 571; *Agâni*, V, 38; *Nuwârî*, II, 148; *Kâskûl*, p. 65; *ŞawInd*, p. 62 b. *Tawîl*.

335. 14.15 *Tawîl*.

336. Lane, p. 3c, translates: "I cut (in effect, while I did not really cut) you: for like one who cuts is a brother who has determined and prepared to go away."

337. *Kâmil*, p. 426 (anon.); *Muwaşşah*, p. 350 (Mahmûd b. Marwân b. abî Hafşa), *Irshâd*, VII, 186 (Mansûr b. Ismâ'il at-Tamîmî, d. 918); *IHallikân*, II, 226 (trans., IV, 59; author: Abû 'Abdallâh Muhammad b. Manî'); *Nuwârî*, III 362 (anon.); *Mustatraf*, II, 7 (Mahmûd b. abî 'l-Junûd). *Kâmil*.

(Against) him who invents what he asserts I have little protection.”
 (P. 92)

Another (poet) said.³³⁸

“There is no help for me when Fate turns against me and wrongs
 me—but quite the opposite, if help comes from you.”

Another form of the *badi'* is called *tadyil* (“appendix”). This is a kind of confirmation (*darb min at-takid*), the opposite of the allusion (*išára*)³³⁹ which we have mentioned before.

(*Tadyil*) is exemplified by this verse of Abû Du'âd.³⁴⁰

“When we conclude a covenant with him, we tie the ‘inâj and the
 knot of the *karab* (i.e., we make it doubly sure).”

Al-Huṭâ'a (d. 650) took over (the idea) and said:³⁴¹

“A people who, when they conclude a covenant with their neighbor
 (lit : tie a knot to their neighbor), tie the ‘inâj and tie above it the
karab.³⁴²”

(*Tadyil* is again exemplified) by the verse of Jarîn:³⁴³

“Indeed, you have only come after (me) in this (matter), Oh
 Farazdaq; for the feathers of the tail come after the (fore)wing
 feathers.”

Similarly by His word: “Pharaoh got high in the land, and divided the

338. *Fawâ'id*, p. 172. *Tawîl*. Qânûn, p. 449, ascribes the verse to Abû'l-Baidâ' (ar-Riyâhî; cf. *Muwaṣṣah* pp. 118 and 183).

339. This view carries through from *Šin*, p. 294, to Nuwairî, VII, 140, and *Itqân*, II, 14.

340. 6.11. Quotations: *Ši'r*, p. 123; Ibn Qutaiba, *Ma'âni 'š-ši'r*, vol. 2, ms. India Office no. 1155, fol. 213b (I owe this reference to Prof. F. Krenkow, of Cambridge, England); Qânûn, p. 449; Nuwairî, VII, 140 (anon.); *Hizâna*, IV, 191. *Mutaqârûb*.

341. Al-Bâqillânî actually has here the following verse which is not by al-Huṭâ'a and does not fit the context.

“They called out: alight (for battle), but I had (already) been the first
 to alight; why should I mount (the horse) if I were not to alight (for
 the fight)?”

The verse is by Rabî'a b. Maqrûm ad-Dabbî who participated in the battles of al-Muṣaqqar (611) and al-Qâdisîyya (636 or 637); cf. *Mufaddalryyât*, II, 131. The verse is quoted: *Hamâsa*, I, 29; *Šin*, p. 295; *'Umda*, II, 8; Nuwairî, VII, 140 (anon.); *Iqtidâb*, p. 152; *LA*, XIV, 181. *Kâmil*. In the place of this line al-Huṭâ'a, *Dîwân*, ed. I. Goldziher, *ZDMG*, XLVI and XLVII (1892 and 1893), 1.21, quoted Lane, p. 2169c, has to be put into the text. *Kâmil*.

342. ‘inâj is a safety rope tied to the upper part of the *karab*, the main rope supporting the bucket, to prevent the bucket from falling into the well should the *karab* break. E. Braunlich, *Islamica*, I (1925), 483—87, gives a detailed description of the cords used in hauling the bucket up and down. Cf. also Lane's remarks s.v. ‘inâj.

343. II, 130¹⁷. *Tawîl*.

people of it into sections," up to "... for he was one of those who cause corruption. (4) But We wished to bestow favor upon those who were brought low in the land, and to make them leaders, and to make them (Pharaoh's) heirs," until (7) "... they were sinners."³⁴⁴

Another chapter of the *badi'* is called *istitrâd* (digression).³⁴⁵ and to it belongs what al-Hasan b. 'Abdallâh wrote me. He said: Abû Bakr b. Dûraid³⁴⁶ recited to me: Abû Hâtim (as-Sijistânî)³⁴⁷ recited to us from Abû 'Ubâida (a passage) by Hassân b. Tâbit.³⁴⁸

"If you have lied in what you told me, you have saved yourself the way al-Hârit b. Hişâm did."³⁴⁹

He left the friends, not fighting in their defense, and repaireed to the neck (lit.· head) and bridle of a fierce steed (*timirra*)."

Similarly the verse of as-Sama'u'al:³⁵⁰

"Verily, we are people who do not consider fighting (*qatl*) a shame, while 'Âmir and Salûl hold that opinion."

Similarly the verse of another (poet):³⁵¹

"Oh my two friends of Ka'b, help your brother against his fate; verily, a noble man gives help.

And be not avaricious like Ibn Qaz'a.³⁵² Verily, we see him troubled by fear that he might be approached (for something)."

344. *Qur'ân* 28.3—7; actually quoted are vss. 3, 4, and part of 7.

345. *Sin*, p. 316, defines this figure, which had been observed by theorists probably in the second half of the 10th century, as a sudden transition from the main thought of the discourse to a second thought (from which the author immediately reverts to the first). Similarly, '*Umda*, I, 208. The figure is listed by all later systems; cf. Mehren, pp. 130 and 187. The term seems to belong to the 9th century; cf. *I'yâz*, p. 93 (this translation, p. 46). '*Umda*, II, 43, Ibn Rašíq tries to clarify the distinction between *iltifât* and *istitrâd*.—*I'yâz*, p. 182 (this translation, p. 101) refers back to this passage.

346. Famous grammarian, d. 934.

347. Grammarian, d. 864.

348. *Diwân*, ed. Tunis, 84. 17,18; ed. Hirschfeld, 3.11,12; *Badi'*, p. 61(vs. 11 only); *Qânûn*, p. 449. *Kâmil*, *Tâlab*, p. 196, quotes the verses to illustrate beautiful transition from *nâsib* to *hiyâd*. Apparently he was not yet familiar with the concept of *istitrâd*.

349. Al-Hârit b. Hişâm b. al-Mugîra al-Mâhzûmî, brother of the famed Abû Jahl His flight from Badr (624) was satirized by Hassân in another poem, too (*Diwân*, ed. Hirschfeld, poem 151). In Ibn Hişâm, *Sîra*, Cairo, 1356/1937, II, 385, al-Hârit excuses his flight in verses intended to answer Hassân's scoffing line (which is also quoted, *Sîra*, II, 383).

350. 1.8; *Badi'*, p. 61. *Tawîl*.

351. The poet is Başsâr b. Burd. *Kâmil*, p. 224; *Badi'*, p. 61; *Sin*, p. 318; '*Umda*, II, 38 (ascribes the vs. to Di'bîl, but admits the possibility that Başsâr is the author). *Tawîl*.

352. *I'yâz* and *Badi'* suggest the reading Ibn Qur'a. *Kâmil*, loc. cit., however, expressly states that the verse refers to Abû 'l-Mugîra 'Ubaidallâh

(P. 93) Likewise the verse of another (poet):³⁵³

"And the horn of the sun did not rise until we imitated Ahmad b.
Hiṣām,³⁵⁴ as it were, due to fatigue."

Likewise the verse of Zuhair.³⁵⁵

"Verily, the niggard is blamed wherever he be, but the generous
in all circumstances is Harim."

Al-Ḥasan b. ‘Abdallāh (al-‘Askarī) wrote to me amongst other things:
Muhammad b. Yaḥyā (as-Ṣūlī) informed me. Muhammad b. ‘Alī (b. al-
Husain) al-Anbārī³⁵⁶ told me: I heard al-Buhturī say: Abū Tammām
recited to me the following verses of his own³⁵⁷

"And (many) a swimmer (horse), (swift as) pouring (rain), running
incessantly, dependable, not deceptive (in stepping);

Its joints are most firm (*azmā*), but its legs are not too lean (*lam
tażma*)—look (fem.) at one who quenched his thirst and remains
thirsty³⁵⁸

And if you had seen it in its zeal, while the pebbles were split
between its hoofs, in groups of two and single,

You would feel sure—if it had not been proven already—that its
hoof consists of rock from Tadmur or of the face of ‘Uṭmān ”³⁵⁹

He then said to me: What kind of poetry is this? I said I don't know
He went on This is the digressing (poem; *mustatrad*), or he said. the
digression (*istitrād*). I replied: And what is its purpose? He said. It looks

b. Qaz'a, brother of al-Malawī, the *mutakallim*, a. follower of Ibrāhīm
an-Nazzām, the famous mu'tazilite theologian, (d. between 835—845).
'Umda, loc. cit., too, reads Ibn Qaz'a. *Iršād*, I, 228 (no 55), speaks of one
Ahmad b. ‘Ubaidallāh b. Ahmad, commonly known as Ibn Qar'a, a friend
of Abū Bakr as-Ṣūlī. If this scholarly man actually was a descendant of the
miser branded by Baššār the reading of the name has to be emended to
Ibn Qaz'a.

353. The poet is Ishāq b. Ibrāhīm al-Mauṣilī. *Badi'*, p 62, *Baydn*, I, 307
(anon.); *Sin*, p. 318 (ascribes the vs. to Baššār b. Burd), *Hāss*, p. 60;
Timār, p. 530 (attributes the vs. erroneously to Abū Ishāq Ibrāhīm al-
Mausilī); *IŠaj̄ Hamāsa*, p. 259. *Tawil*.

354. Ahmad b. Hiṣām was the head of Tāhir's *šurta*, police, in 195/810-
11; cf. Tabarī, III, 799 He had a brother, ‘Alī, who is mentioned, *Agāni*,
XV, 160 The motivation of Ishāq's verse is told, *Agāni*, XV, 159—60.

355. 17.12. *Badi'*, p. 61, Lane, p 2124 b (with translation) *Basit*.

356. D. 934 or 935; cf. al-Ḥatib al-Baġdādī, *Ta'rīh Bagdād*, Cairo,
1349/1931, III, 76—77 (no. 1049). *Iršād*, VII, 227, has al-Anbārī's story
with the verses of Abū Tammām (except for vs. 2) and al-Buhturī and only
minor textual variants.

357. *Sin*, p 317, Sūlī, *AT*, p. 68 (where further references). *Basit*.

358. Or: who is plump and lean (at the same time). For the meaning of
rayyān and *zam'ān*, cf. Lane, pp. 1196ab and 1923c.

359. According to *Sin*, p. 317, note 2, his full name was ‘Uṭmān b. Idrīs
as-Sāmī.

' as if he described the horse while (in reality) he intends to deride 'Uṭmân. Then (al-Anbârî) continued. Al-Buhturî (himself) has said.³⁶⁰

"(The horse) does not loathe impurities (in the water) even if some day the female slaves of the squint-eyed Hamdawaihi should lead it down to the watering-place (i.e., although this would add to the nausea caused by the impure water)."

He continued: Thereupon it was remarked to al-Buhturî: Verily, you have taken this over from Abû Tammâm. He answered: I am not to be blamed for taking this (technique) over from him and for following him in what he says.

To this chapter belongs the verse of Abû Tammâm.³⁶¹

"Separation rushed upon us as fast as one rushes to flight when Ishâq comes near him on the day of battle seeking his revenge." And here belong the verses of as-Sarî ar-Raffâ'³⁶²

"The slanderers shoot upon us with Qatî'a's arrow. Whoever is shooting with it shoots with the arrow of doom.

Would that Fate hit what their hearts love with the lance of Ibn 'Abdallâh or with his javelins."

A corresponding passage in the Qur'ân is. 'Have they not considered the things which Allâh hath created (*mâ halqa 'llâh*) whose shadows extend themselves on the right and on the left, doing obeisance to Allâh in abject submission? (51) To Allâh do obeisance whatever animals are in the heavens and the earth, and the angels: They are not self-conceited.'³⁶³ It is as if (P. 94) He had intended by the first statement (i. e., vs 50) to convey the information that all beings do obeisance to Allâh, although the beginning of the speech (or the grammatical subject; *mâ halqa 'llâh*) refers to one specific thing only.³⁶⁴

In (the experts') opinion *takrâr* (repetition)³⁶⁵ also belongs to (the forms of) *bâdi'*, like the verse of the poet.³⁶⁶

360. II, 218¹⁷, *Sin*, p. 318. *Kâmil*. The verse is quoted once more and discussed, *I'yâz*, pp. 181—82 (this translation, pp. 100—101). Huşrî, III, 351—353, relates the above *istitrâdd* of Abû Tammâm and Buhturî and traces the figure back to Samau'al 1.8 and Tarafa (ed. Ahlwardt) 4 80,81 as the earliest instances. *Fawâ'id*, p. 136, too, quotes Samau'al's line to illustrate *istitrâd*.

361. 302.7. *Basit*

362. D. between 972 and 978. *Dîwân*, Cairo, 1355/1936, p. 21^{6,7}. *Kâmil*.

363. *Qur'ân* 16 50,51.

364. I fail to discern the *istitrâd* in this example.

365. *Majâtih*, p. 77, hastakrîr. *'Umda*, II, 70 ff., in an extensive discussion, returns to *takrâr*. IA's profound study of "repetition" as a stylistic device, pp. 228—239, again employs *takrîr*, and so does *Itqân*, II, 66. Mehren, pp. 48—49, has *takarrur* in accordance with as-Suyûtî, 'Uqûd (p. 48¹ of

"Did you ask the armies of the Kinda on the day when they fled:
Whither? Whither?"

Likewise the verse of another (poet).³⁶⁷

"Fazâra used to plot against us; perdition upon Fazâra, perdition
upon them!"³⁶⁸

Its equivalent from the Qur'ân (is His word): "Then lo, along with difficulty there is ease (6) Lo, along with difficulty there is ease."³⁶⁹ And (a figure of speech) resembling *takrâr* (occurs) in His word: "Say: Oh ye Unbelievers!"³⁷⁰ And this (passage) contains an idea going beyond mere *takrâr* (*zâ'id 'alâ 't-takrâr*), because it supplies information about things hidden (*al-jâ'ib*).³⁷¹

The (experts) also count amongst (the forms) of *bâdi'* a kind of exception (*dârb min al-istiñâd*),³⁷² as in the verse of an-Nâbiqa ('d-Dubâyâni):³⁷³

Mehren, Arabic text). *Fawâ'id*, pp. 111—16, discusses *takrâr* in great detail. Nuwairî, VII, 140, also uses this form of the term.

366. The poet is 'Abîd b. al-Abras, killed by al-Mundîr b. Mâ'as-Samâ' (506—554); cf. Lyall, *Introduction*, p. 8. He was probably born ca. 500; cf. the present writer, *Orientalia*, n. s., VIII (1939), 343. *Dîwân*, ed. C. J. Lyall, Leiden and London, 1913, 7.6; Hattâbî, fol. 29a (anon.); *Sîn*, p. 144; *Qânnûn*, p. 450. Nuwairî, VII, 140, quotes the verse as example of *tâdyl*. *Kâmil*.

367. *Qânnûn*, p. 450; Nuwairî, VII, 141. *Mutaqârib*.

368. Similarly constructed are the verse of al-Hansâ', L I 5 (p. 111; edition with commentary, p. 204), and the anonymous line, quoted Murta-dâ, I, 85. *LA*, XX, 293—94, discusses the phrase of the second hemistich.

369. *Qur'ân* 94.5,6.

370. *Qur'ân* 109.1.

371. The reference is probably to the remainder of the *sûra* where the main theme is repeated several times.

372. Sibawaihi (d. 793 or 796), ed. H. Dérenbourg, Paris, 1881—89, I, 321, ch. 191, in discussing *istiñâd* from a purely grammatical viewpoint quotes some of the verses that were destined to become the stock illustrations for the rhetoricians' treatment of their figure, *istiñâd*. *Sîn*, pp. 324—25, divides *istiñâd* in two kinds of which al-Bâqillâni's examples only regard the first. 'Umdâ, II, 45, gives no definition, but recalls that Ibn al-Mu'tazz, *Bâdi'*, p. 62, called the figure *ta'kid al-madh bi-mâ yušbihu 'd-damm*, "confirmation of praise by mock criticism" Ultimately, Ibn al-Mu'tazz' term prevailed. Mehren, pp. 120—21, shows the progress made by later theorists in the analysis of the *istiñâd*.

The *ta'kid al-madh bi-mâ yušbihu 'd-damm* and the inverse figure (on which cf. e g. Nuwairî, VII, 166) are developed in the classical tradition. E. Egger, *Essai sur l'histoire de la critique chez les Grecs*, 2nd ed., Paris, 1886, p. 115, points out that Euenos of Paros, who died not long after Sokrates (d. 399 B C), is supposed to have invented indirect praise and indirect blame, παρέπαινος and παραφύγος, i. e., the two forms of irony that consist in criticizing while seemingly praising and vice-versa. Plutarch,

"No blame attaches to them but that their swords have notches from the clashing of the cavalry squadrons."

Similarly in the verse of an-Nâbiqâ 'l-Jâ'dî.³⁷⁴

"A noble youth (*fâtâ*) of perfect character, except that he is so generous that he does not leave anything of his fortune;

A noble youth, in whom everything is complete to make his friends rejoice, though he is able to harm the foes"

Similarly the verse of another (poet):³⁷⁵

"(He) is forbearing whenever forbearance adorns those who practise it; but with all of his forbearance he is dreaded in the eye of the enemy."

Similarly the verse of Abû Tammâm:³⁷⁶

"Their master (the poet himself?) is free from (or: cleared of) all sins against you except for his good counsel and his love."

The types (*wujûh*) of *bâdî'* are very numerous. We have restricted ourselves to mentioning some of them, and thereby we have (indirectly) called attention to those that we did not (expressly) mention because we dislike prolixity (*tatwîl*). Nor is it the purpose (of this sketch) to record all the categories (*abwâb*) of *bâdî'*.

Some people assume that the *i'jâz* of the Qur'ân can be derived from the chapters (on the rhetorical figures) which we have submitted and that proof of this (*i'jâz*) can be adduced from them. This, however, is not our opinion. For (P. 95) these types, when brought to attention, can be grasped by training, habit (*ta'awwud*) and application (*ta'sannu'*). The same applies to poetry which can be produced (*ta'ammul*) properly if a man knows its method (*tarîq*) and is thus enabled to compose it (*nâzm*). Whereas the types (of presentation) from which we maintain that the *i'jâz* of the Qur'ân may be known cannot possibly be achieved by human beings nor grasped by them.

Quaestiones conviviales, II, I, 6—7, and *Macrobius, Saturnalia*, VII, 3, 2—6.14, again refer to this technique.

373. 1.19; *Bâdî'*, p. 62, *Sîn*, p. 324, Mehren, p. 120 (with translation). *Tawîl*.

374. *Hamâsa*, I, 438 and 474—75; *Šî'r*, p. 161; *Bâdî'*, p. 62 (vs 1); *Sîn*, p. 324 (ascribes the verses to Jandal b. Jâbir al-Fazârî). *Muwaššah*, p. 67; *Amâlî*, II, 3; *Husrî*, III, 233, 'Umda, II, 45 (vs. 1), *Qânnîn*, p. 450 (vs. 1); Subkî, *Tabaqât*, I, 132; Nâbiga (ed. Ahlwardt), App. 57; Mehren, p. 121 (vs 1, with translation). *Tawîl*.

375. The poet is 'Ariqa b. Musâfi' al-'Absî, *Asma'îyyât* 12.20. According to Ahlwardt, *Asma'îyyât*, *Einleitung*, p. 4, the verse perhaps belongs rather to Ka'b b. Sa'd al-Ganawî. Ahlwardt has no information on either poet, but Ka'b appears in al-Marzubâni, *Mu'jam*, ed. F. Krenkow, Cairo, 1354, pp. 341—42. *Tawîl*.

376. 81.10, *Sîn*, p. 324. *Wâfir*

What we have said makes it plain that many of the modern poets (*muḥdaṭún*) took great pains to employ the various forms of poetical technique (*abwāb as-ṣan'a*) until they finally padded all their poetry with specimens thereof, and were very careful (*ijtahada*) that no verse should issue from them without being full of (examples of) such craftsmanship (*ṣan'a*), just as Abū Tammām did in his *Lāmiyya*³⁷⁷

"When will you neglect (*dāhil*) a woman of Dīhlite origin, who has all the time inhabited your heart"³⁷⁸

The (forsaken) remains (*tulūl*) provoke (*talla*) the shedding of tears at every halting-place, and the effaced homesteads (*al-mawātil*) kill (*maṭala*) (the poet while he is) a prisoner.

Obliterated (though their traces be), their dwellings (*rubū'*) have not been removed by the spring-rain (*rabi'*), nor has it passed heedlessly (*gāfil*) by their desert land (*aqfāl*).

The clouds (*sahāb*) have dragged (*sahaba*) their trail over it, and the meadows (*hamdā'ul*) have been fringed (*ahymala*) by them with blossoms.

They became devoid ('afā') of the provisions for the guests ('ufāt), when the calamity of the long-lasting drought came to the tribe.

They have (a noble) ancestry, brownish (*sumr*) lance-heads ('awḍlī'), and a place of nightly conversation (*sāmir*), elegance (*jamāl*) unabating, and camel-stallions (*jāmil*).

In nights that made you disconsolate and (in which) the secluded gazelles ('aqā'il) of the women-apartments cut your reason ('aql) to shreds.

Slender ones, if they would use their anklets (*halāhīl*) as belts, they (*al-halāhīl*) (still) would sit loose on them (so slim are their waists).

They are wild kine, except that they are companionable, lances from al-Ḥatt, except that these have lost their freshness (the verse contains two *madh bi-mā yušbihu 'd-damm*).

(They arouse) a passion (*hawā*) that is stealthily grasping its opportunity· verily the best of breezes (*hawā*; also· passion) is a gentle breeze under whose shadow you stroll about."

Some of the authorities on literature (*udabā'*) blame him for these

377. 255 13—256.6. *Tawil*. Vs. 8 of this passage is criticized in an interesting section by Āmidī, pp. 59—63.

378. Al-Bāqillānī could have illustrated his point by showing how, perhaps 100 years earlier, Ibn ad-Dumaina resisted the temptation of such punning (or possibly did not even notice the opportunity for the *taynīs*) in a *matla'* verse, p. 18^{ult}, where the first *mīrā'* reads

"Does the heart neglect (*dāhil*) to remember—not a "Dīhlite woman", but—Umaima."

and similar verses because of the forced application of rhetorical figures ('alà mā takallafa fihā min al-badī') and because of the artificiality of his technique (*ṣan'a*). They say. He sacrificed the splendor and radiance of this poem and its meaning (*fā'ida*) in his anxiety to employ antithesis (*tatbīq*) and all the other figures which he pressed into this poem. Ahmad b. 'Ubaidallâh b. 'Ammâr³⁷⁹ (in particular) attacked him zealously and lavished (blame on him) until he finally exceeded all bounds in depreciating the merits (*mâhâsin*) (of his work). (As a matter of fact,) because of this very fondness of artificiality (*ṣan'a*) Abû Tammâm sometimes closed his eyes (to the requirements of soundness and taste) to such an extent that he produced bad figures while he (of course) wished to produce good ones.

An instance is provided by his saying in a *qaṣīda* which begins.³⁸⁰ (P. 96)

"She invokes protection from the tears (or she invokes the help of tears), fearing to-morrow's separation, and every bed (*marqad*; sleeping-place) becomes for her a tragacanth-tree (*qatâd*)."

In this *qaṣīda* he says³⁸¹

"By my life, I made the day of our meeting (in battle) so hot that were it not for Fate's decree it would never have cooled off."

Another (case in point) is his verse:³⁸²

"If you had not long helped out³⁸³ Glory gray with age with liberality and courage, Glory would have become senile."

These are ugly metaphors and loathsome rhetorical expressions, (on a level with) his verse³⁸⁴

"Ninety thousand (warriors) resembling lions of aš-Šârâ whose skins have become ripe (for being killed), even before the ripening of figs and grapes."

The same (applies to) his verse.³⁸⁵

"Had he not died between the points of the spears, he would have died—if he had not died before—of the severity of his sorrow."

Likewise to his verse³⁸⁶

379. A disciple of al-Mubarrad as shown by the story, *Ajâni*, VI, 157—58. Al-Marzubânî (d. 994) uses him five times as an authority in his *Muwaṣṣah*.

380. 100.10. *Tawil*.

381. 101.10 (vs 17 of the poem).

382. 204.6. *Basit*. The verse is criticized by Âmîdî, p. 106.

383. Cf. Dozy, I, 436, s. v. *drk III*.

384. 11.4. *Basit*.

385. 388.11. *Basit*.

386. 321.5a. *Wâfir*. Frequently criticized; e.g., *Sin*, p. 262; Âmîdî, p. 115. P. 190, Âmîdî reports that Bagdâdian wags commented on the phrase saying: "A bit of depilatory cream would remove the roughness."

"You have been rough (*hašunti*) to him, Oh sister of the Banū Hušain."

Likewise to his verse:³⁸⁷

"Hey, Fate never extends a hand (carrying) anything bad to one who asks Nasr, but (the hand) is cut off from the (fore-)arm (before it can deliver what it carries)."

(Nor can we approve of what) he said describing the mounts.³⁸⁸

"If 'Ubaid one day should have imposed some task on (the praised mounts) he would have called Šadqam and Jadil³⁸⁹ of mixed (i. e. bad) breed."

(The following) verse, too, (is objectionable):³⁹⁰

"You smote winter at his two neck-veins with a blow that left him an old, docile (camel)."

These and similar (slips) emanate from his excessive love for poetical artificiality (*ṣan'a*) which blinds him to what is proper. Sometimes he is so lavish in antitheses (*matābiq*), paronomasies (*majānis*) and other rhetorical figures, such as metaphors (*isti'ārāt*), etc., that his composition (*naẓm*) must be considered cumbersome (*ustutqila*) and his arrangement (*raṣ'*) unwholesome. The forced use of words (*taklīf*) becomes chilling and the display of skill (*tasarruf*) ice-cold. Still he sometimes achieves choiceness (or the extraordinary; *nādir*) and elegance in his diction, just as (in other cases) he achieves chilliness and ugliness.

Al-Buhturī, however, does not value *tajnīs* (paronomasy) as Abū Tammām and only on rare occasions makes use of artificial means in order to achieve it. And if this (*tajnīs*) occurs in his speech, it is in most cases beautiful, elegant, graceful, and fine (*hasan*, *rašiq*, *zarīf*, *jamīl*). His way of handling the antithesis is very beautiful, and when in his quest for what is sound and desirable he delves deep into the various kinds of poetical technique his diction remains easy (P. 97) Therefore in most cases he emerges free from blame. It is, however, inevitable and una-

387. 115. 6. *Tawil*. Criticized by Āmidī, p. 106. The poem is dedicated to Abū 'l-'Abbās Nasr b. Mansūr b. Bassām; cf. Abū Tammām, *Dīwān*, ed. M. I. al-Aswad, Beirut, 1928/1347, I, 266 (the above vs., p. 268⁵). Nasr appears as a confidant of the caliph al-Mu'tasim (833—842), Tabarī, III, 1183, under the year 220/835.

388 243.9. *Kāmil*. *Wasāta*, p. 65, severely criticizes the line.

389 Two famous camel stallions supposed to have belonged to an-Nu'mān b. al-Mundir, of al-Hira, (580-ca. 602); cf. al-Ma'arri, *Letters*, trans. p. 30, note 2, and Lane, p. 1520a. Šadqamī, descended from Šadqam, occurs, e. g., Abū Tammām, ed. al-Aswad, I, 462².

390. 27.11. *Hafīf*. Quoted *Bādi'*, p. 24, as an example of a bad metaphor; also criticized by Āmidī, p. 106, al-Hātimī (d. 998), quoted *Irshād*, VI, 514, and *Wasāta*, p. 68.

voidable that perfection of beauty be denied to his words and that the highest stage (of perfection) be withheld from his diction. How (could it be otherwise)? since (such perfection) has been denied to (men) more illustrious than he and more powerful in their art (*ṣan'a*) and of a superior (or: more ancient) class (*akbar fī ḫatabaqā*), such as Imru'ulqais, Zuhair, an-Nâbiqâ, and (others) down to his own day?³⁹¹

We are going to explain in a separate chapter the peculiarities (*tamyîz*) of their diction, the inferiority of their discourse, and the lesser rank of their composition as compared with the rhetorical beauty (*bâdî'*) in the composition of the Qur'ân. (In this chapter) with the will of Allâh and His help (will be) presented the necessary characteristics of the masters of poetical technique, and, (on the other hand) the verification of the *i'yâz*?³⁹²

Now our discourse leads us back to what we have discussed before, to wit, that there is no approach to the understanding of the *i'yâz al-Qur'ân* by way of the rhetorical figures (*bâdî'*) such as they find and describe in poetry.³⁹³ This (holds good) because this branch of knowledge (i. e., the science of the *bâdî'*) in no way "disrupts the habit" (*yâhrûqu 'l-'âda*)³⁹⁴ nor transcends (the sphere of) common experience ('urf). On the contrary, it can be improved upon by study, training and application, just as the composition of poetry, the making of prose addresses, the writing of epistles, and the skill in eloquence. And toward this (skill) there exists a trodden path, a (traditional) approach, a ladder which can be ascended step by step, and a pattern which the student may follow. And many people acquire the habit of composing all their speech in poetry, or of making all their addresses in *sajî'* or in some other rhythmically bound form (*ṣan'atan muttaṣilatan*),³⁹⁵ so that no letter in their speech is open to criticism, and they even improvise at times along the style to which they have become accustomed. And you see how the literary experts (*udabâ'*) of our own time collect the "pearls of oratory" (*mâhâsin*) in a special volume (*juz'*). Thus they compose books on the

391. Al-Bâqillâni's judgment of Abû Tammâm and al-Buhturî agrees essentially with that arrived at by al-Âmidî. Cf., e.g., the comparative characterization of the two poets, Âmidî, p. 2.

392. Al-Bâqillâni probably refers to his analyses of Imru'ulqais and al-Buhturî as translated in Parts II and III respectively.

393. Cf. the Introduction to this translation, pp. xviii—xix.

394. Muslim theology does not recognize "laws of nature" and only admits the existence of habits (*'âdât*) of nature—such as the lack of food habitually but not necessarily entailing the feeling of hunger. Thus a miracle in our sense is nothing but a breaking of such a habit on the part of Allâh. Cf., e. g., Goldziher, *Vorlesungen*, pp. 128—33.

395. The idea is *oratio vincita*.

various kinds of what is (rhetorically) excellent. Then they consult these (works) when they desire to produce a *qaṣīda* or a *risāla* or a *ḥuṭba*, and pad their composition with (what they find in these books). And whoever is trained sufficiently and advanced in his command (*hifz*) of (this kind of literature) no longer needs to consult them, or to trouble himself with such compositions. And his knowledge (of this art) enlarges the orbit of his speech and adorns it with (various) types of rhetorical figures (*badi‘*) to the extent that he may desire. And this is a road not impossible (to travel) and a door not inaccessible. It is open to everybody and (everybody) arrives at some halting-place according to his knowledge and in proportion to the help extended to him by his natural gifts.

But as for the ambition (of rivalling) the composition of the Qur’ān, there is no pattern to be followed nor an Imām to be imitated; nor can anything like it be achieved by chance, as an extraordinary verse, a word that goes around amongst the people, (P. 98) a singular and unusual idea, or a rare (*galīl*) and surprising (saying) may perchance occur to a poet, just as his word may (at times) reach the untamed beasts and penetrate to the wild animals. For the unusual occurs to the poet in some parts (*lam‘*) of his poetry only, to the secretary (*kātib*) in fractions of his epistles (*rasā‘il*), and to the preacher (*ḥāfiẓ*) in a small section of his sermon (*ḥutba*). And even if all of his poetry were extraordinary and a proverbial saying (*matal*) traversing the world, full of original ideas and elegant words, if all his discourse (*kalām*) were aglow with radiance and splendor, filled with brilliance and bright beauty, if there should not be met in it mediocrity (*al-mutawassit bain al-kalāmain*), vacillation (*al-mutarradd bain at-tarafain*), chilliness, cumbersomeness, coarseness or whatever else may be objectionable: it would not disclose the uniqueness (*i‘jāz*) in the (Divine) Speech (*kalām*),³⁹⁶ nor reveal the amazing disparity (*tafāwut*) between (human and divine) composition (*nizām*).

The above is only an abstract requiring further particulars, a vague summary (*mubham*) which in part calls for comment. We shall record all that, Allāh willing and helping. It may, however, be said of the rhetorical figures (*badi‘*) which we have recounted and to (the examples of) which we have added (from our own) that they represent one of the elements of literary excellence and one of the types (*jins*) of eloquence. (It may further be said) that the Qur’ān cannot be separated from any of the rhetorical sciences (*fann min funūn balāgāti-him*) nor from any type of eloquence (*wajh min wujūh fasaḥāti-him*). If this line of argument is adopted and the subject matter formulated in this way, then it is well and good. We refrain, however, from stating the above without restriction

396. I. e., it would still be clear for theological reasons.

(*lam nutliq al-qawl itlâqan*), because we do not connect the *i'jâz* with these special aspects (of rhetorical excellence) nor base it on them, nor tie it to them, although it is correct (to say) that these (rhetorical) forms have put their imprint on the entire (Qur'ân), contributing their share to its beauty and elegance, wherever they are employed, (always) free from distasteful affectation and hideous artificiality.

PART II

CRITICISM OF IMRU'ULQAIS' MU'ALLAQAH

I have given you a summary review of the discourses of the first Islamic generation and their diatribes (*muhāwarāt*) and addresses (*hutab*).¹ For what I have omitted I refer you to the annals and the books, composed on this subject. So think this over as well as everything else that has been recorded regarding our forebears and the judicious masters of rhetoric, eloquence, and correct diction. Study also the prose expressions and the conversational phrases in use amongst them, and the parables handed down from them. Contemplate all this with the quiet of a bird, with lowered wings, relaxation of the mind and concentration of the intellect. Then the difference in value (*fadl*) between the speech of men and the speech of the Lord of the Worlds will strike you, and you will recognize that the composition (*nazm*) of the Qur'ān differs in essence from the composition of the speech of humankind; and you will see the borderline that obtains between the speech of the various eloquent men, orators (*hatib*), and poets, and again between all of them and the composition of the Qur'ān.

In case you should imagine or suspect that a comparison between the composition of poetry and of the Qur'ān is necessary on the ground that poetry is *eo ipso* more eloquent, excellent and subtle than any address, epistle or diatribe in prose — it was for this reason that it was said of the Prophet: he is a poet or a magician —, and in case the Devil has deluded you into the belief that poetry is more eloquent, more startling (*a'jab*), (P. 127) finer and better, in fact the most beautiful and the most original kind of speech — this subject (*fasl*) has been extensively studied by the philosophers (*mutakallimūn*) and discussed by the critics.

Did you hear (the scholar) who is — as far as I am aware — the foremost expert in literature (*adab*), and the most skilful in this craft (*śinā'a*), apart from being prominent in (the art of) discourse (*kalām*), say.² Prose admits of some elements of eloquence and rhetoric which

1. On the preceding pages of the *I'yāz* which are not here translated.

2. The reference probably is to *Sīr*, pp. 102—104. But al-'Askarī makes the reader understand that, all in all, he considers poetry richer than prose in spite of the fact that there are some subjects from which it is barred (such as the *hutba*; Ibn Ḥaldūn, *Prolegomena*, III, 323 [transl., III, 361—62], mentions the *du'ā'* in this connection). Ta'ālibī, *Kitāb nafr an-nazm*, Cairo, 1317, pp. 2—4, ranks prose above poetry because of its greater

poetry does not admit. For poetry narrows the possibility of rendering ideas (*nītāq al-kalām*), prevents the word from reaching its limit, and hinders its full display according to its traditional usage (*sunan*). There was, however, another scholar in his company who likewise excelled in the craftsmanship of speech and who conferred with him on the subject. He mentioned that there is no (*a priori*) reason why poetry should not be more eloquent (*ablaḡ*) (than prose) if it meets the requirements of rhetoric (*fāṣḥā*), or more original (*abda'*) if it encompasses the various means of eloquence.³ In my opinion, the latter view is borne out by the fact that the bulk of excellent speech in Arabic is composed in poetry, and that we do not find in Arabic prose what we find in Arabic verse. If recently epistles in Arabic have reached a degree of excellence such as cannot be found in any earlier period and cannot have been taken over from early *dīwāns* and historical accounts (*ahbār*),⁴ nevertheless it is poetry which comprises the entire substance and all the paraphernalia of human discourse, and this notwithstanding the fact that poetry is limited in its linguistic freedom. Therefore, if poetry is well arranged within its domain and if all its implements are complete, no (other) human discourse approaches it and no (prose) address can compete with it.⁵

It is related of al-Mutanabbi that he was looking at the Book (*mashaf*) while one of his friends entered who did not like to see him look at it because of al-Mutanabbi's heretical views (concerning the Qur'an). So (al-Mutanabbi) said to him: With all his rhetorical talents (*fāṣḥā*) this Meccan was unable to express himself in verse.⁶ If this story about him

usefulness — the *kātib* takes precedence over the *śā'ir*. Qalqašandī (d. 1418), too, *Šubh*, I, 58—61, prefers prose to poetry; cf. also M. Nallino, *RSO*, XIV (1933—34), 178. The most interesting discussion of the subject is in *Imtā'*, II, 130—42.

3. This is the generally accepted opinion amongst Arab critics and theorists. It was first elaborated by al-Mubarrad, in his *Epistle on Poetry and Prose*, ed. by the present writer, *Orientalia*, n. s., X (1941), 372—82. The principal consideration in favor of poetry's precedence over prose is the argument that, all other elements being equal, poetry has the additional merit of metre and rhyme. In other words, the overcoming of the obstacles of form by the poet entitles his work to a higher rank than mere prose representation of his ideas would secure for him.

4. Al-Bâqillâni here refers to the *rasâ'il* of al-Hwârizmî (d. 993 or 1002) and al-Bâdi' al-Hamadâni (d. 1008).

5. There is a certain inconsistency in al-Bâqillâni's views on the respective rank of poetry and prose. At first he is inclined to accord precedence to prose. Then he reverses himself in favor of poetry, always maintaining, however, the incomparable preeminence of the Qur'an.

6. F. Gabrieli, *RSO*, XI (1926), 33—34, and R. Blachère, *Abou t-Tayyib al-Mutanabbi*, Paris, 1935, p. 67, translate the one fragment from al-Mutanabbi's rival Qur'an that has been preserved.

evincing his heretical attitude is true it shows that he considered rhetorical power in poetry as more eloquent (than in prose).

Now, no matter whether poetical speech does possess rhetorical power or not, we have made it plain that the composition of the Qur'ân excels every kind of composition in rhetorical power, and that it surpasses every kind of speech in eloquence (*balâğâ*)⁷ (By means of proofs) which made this matter as clear as the sun and as lucid as morning, you have been enabled to see its obviousness Please consider now what we shall submit to you⁸ and picture in your own mind what we will attempt to picture to you to the end that you may clearly realize that rank of the Qur'ân. Contemplation of what we have put in systematic order will reveal the truth to you

If we wish to prove our assertion we have to turn to a poem (*qasîda*), the high rank, correctness (*sîhha*) of composition (P. 128), excellence of eloquence and ideas (*yûdâ balâğâ wa-ma'âni*) of which are as generally accepted as the originality of its author, his preeminence in craftsmanship and his poetical tact Then we will make you see where it is faulty, inconsistent (*tafâwut*) in its composition, inharmonious in its component parts (*âtlâl fûsûl-hâ*), and we will point out to you superfluous additions (*fudâl*), its embarrassing solecisms and its constraint (*takalluf*), its combination of elevated (*rafi'*) and base (*wâdi'*) language, of vulgar and royal diction, as well as other similar weaknesses, followed by a systematic description in detail.

(P. 129) So now let us return to our discussion of poems whose excellence has been agreed upon as has the preeminence of their authors

7. *Muzhir*, II, 236, seeks to invalidate the claim of those who, from the prose style of the Qur'ân, argue the superiority of prose over poetry by pointing out that the Qur'ân was revealed in prose so its unique perfection would appear even more wondrous because unaided by the natural beauty of the poetical form.

Christian critics of the Koran differ in their views on the Book's style. The Spaniard, Alvaro (wrote in 854), is greatly impressed with the beauty of Koranic diction, cf. ch. 29 of his *Indiculus Luminosus*, in Migne, *Patrologia Latina*, CXXI, 546C (the passage is referred to by Th. W. Arnold, *The Preaching of Islam*, 2nd ed., London, 1913, p. 138, note 4). Al-Kindi, *Apology* (written after 912, according to L. Massignon, *EI*, II, 1021), trans. Sir Wm. Mur, London, 1882, pp. 30—31, attacks the style of the Koran as "broken in its rhythm, confused in its composition, and in its flights of fancy unmeaning." Ricoldus de Santa Cruce (ca. 1300) feels that the rhythmical structure of the Koran militates against its divinity (Migne, *Patrologia Graeca*, CLIV, 1057—58).

On the development of the *i'jâz* concept and the Christian reaction to the Koran cf. the present writer's *Medieval Islam. A Study in Cultural Orientation*, 2nd printing, Chicago, 1947, pp. 96—100.

8. The text erroneously repeats *mâ nu'rudu-hu*.

in their craft Thus the contrast between the different kinds of discourse (*hitâb*) and the distance between the (various) specimens of eloquence will become clear to you, and you may draw your own conclusions as to where (real) perfection (*barâ'a*) rests.

You do not doubt the excellence of Imru'ulqais' poetry, nor are you sceptical regarding its perfection, and you do not hesitate (to affirm) the purity of his language (*faṣḥa*) You also know that he has introduced new elements into the poetical style which have been followed (ever since), beginning with the (deserted) tent-places (*diyâr*) and halting at them, to the innovations introduced by him in connection therewith. (You are likewise familiar with) the comparisons (*tašbih*) which he brought into use, the elegance (*tamlîh*) to be found in his poems, the great versatility (or: variety; *tasarruf*) you encounter in his speech, and the different categories into which (the virtues of) his diction may be divided, such as artistic finesse (*ṣinâ'a*), naturalness, easiness (of elocution), elevation, strength and softness, and (other) laudable qualities and points deserving adoption and appreciation⁹

You often see men of literary understanding at first weighing (the work of) one or the other poet against (Imru'ulqais') poetry and holding the poetry of newly arising poets against that of Imru'ulqais (for the purpose of comparing and judging them by his standards), so much so that they at times draw the balance between the poetical work of contemporary poets (P. 130) and Imru'ulqais in regard to pleasantness of detail and originality of phrase And many times the (critics) give them preference over Imru'ulqais, or consider them equal to him, or concede to them, or to him (as the case may be) a small margin of superiority After the critics had chosen his *qaṣida* among the Seven (*fī's-sab'iyyât*)¹⁰ they added to it similar *qaṣidas* and joined to it others of equal structure. You hear (the critics) challenging a poet (compose a) *lâmîyya*¹¹ like (the *mu'allaqâ* of Imru'ulqais)! Then you see the souls of the poets wrestling to match (*mu'ârada*)¹² or equal it in its style. Frequently they stumble in many respects as compared to him, or again excel him in some points,

9. This paragraph is quoted by C. A. Nallino, *Raccolta di scritti*, Rome, 1938—48, VI, 25.

10. I e., the *mu'allaqât*. On the genesis of this selection of seven or, in some redactions, more outstanding ancient poems, see, e. g., Th. Noldeke, *SBWA*, phil.-hist. Kl., CXL (1899), Abh. 7, Introduction. With regard to the superiority over his contemporaries accorded Imru'ulqais by the critics it should be mentioned that al-Āmidî wrote a *Kitâb tafdîl šî'r Imru'ulqais 'alâ 'l-jâhilîyyîn*, *Irshâd*, III, 58^b.

11. A poem rhyming in -l

12. *Dalâ'il*, pp 199—200, develops this expression into a technical term. On the *mu'ârada* cf. the writer, *JNES*, III (1944), 242.

truly astounding. But when it comes to counting the beauties (*mahásin*)¹³ of Imru'ulqais' poetry you will find them limited in number and a thing within your ken. You meet with rhetorical figures (or: original traits; *badi'*) just like his or even more beautiful in poetry other than his, and you perceive the same excellence in the diction of other poets. Look at the modern poets (*al-muhdatín*): how they go deep into (the process of) gathering beautiful traits (*mahásin*). Some of them unite graveness of speech (*rašána*) with easiness of elocution (*salásá*), strength with sweetness, and pertinence (*iṣába*) of the idea with brilliant elegance of expression, so that there are some amongst them who though they may fall short of (Imru'ulqais) in some respects excel him in others.

For the kind (*qīns*) of (aspiration) to which they dedicate themselves, and the aim which they are pursuing are within the orbit of human possibilities and are of a type mankind can match. So everybody shoots here with one arrow and obtains one dart. And then the arrows reach different marks and (the bowmen) are unequal (in their achievements). They come near (the aim) in proportion to their familiarity with the technical devices (*sand'i'*) and their share in the resources of the craft. The composition of the Qur'an, (however), is a thing apart and a special process not to be equalled, free of rivals. If you wish to realize the grandeur (of the Qur'an) reflect on what we are going to say in this chapter on Imru'ulqais (with respect to) his best poem, and on what we shall explain in detail to you about his defects.¹⁴

13. Cf. the analogous use of κάλλη, as in "Longinus," *On the Sublime* V, 1 τὸ κάλλη τῆς ἔρμηνειας, the beauties of style, *et al.*

For the use of *mahásin* as applied to poetry, cf. Jamil 92.2.

"I have composed on the subject of my love and my passion for you beautiful poetry (*mahásin šir*) whose recording would be long."

Similarly, Ta'lab, p. 201³, uses *mahásin* as "good points, virtues" of a verse. Only Ibn al-Mu'tazz appears to have assigned the word a more strictly technical meaning.

14. As this is not the place to present a critical translation of the *mu'allaga* of Imru'ulqais the commentary has been limited to such explanations as will—so it is hoped—enable the reader to understand fully al-Bâqillâni's line of thought. The *mu'allaga* is perhaps the most referred to poem in all Arabic literature. From the impressive array of critical observations by the Arabs on this masterpiece only a very few have been indicated with a view to placing al-Bâqillâni's opinions with greater precision within the framework of Arabic criticism. The most recent study of the *mu'allaga* has been undertaken by S. Gandz, *SBWA*, phil.-hist. Kl., CLXX (1913), Abh. 4, which should be currently consulted.

İŞaraf (d. 1067), criticizes Imru'ulqais sharply, pp. 326—28 and 330—32, with a view to helping the cause of the Moderns by running down the leading classical poet. His attacks on 48.11 and 14 are reminiscent of

Now here is what (Imru'ulqais) says:¹⁵

- 1 "Halt ye two, let us weep in remembrance of a beloved one and of a dwelling-place at Saqt al-Liwā,¹⁶ between ad-Dahūl and Haumal,
2. and Tūdīh and al-Miqrāt, its traces have not been effaced by what Southwind and Northwind have woven over it "

Those who are his eager partisans or claim all the beauties of poetry (for him) say. this is an innovation (*badi'*) for he (P. 131) halts and asks to halt, sheds tears and asks to shed tears, mentions the past ('ahd), the mansion and the beloved, gives vent to his pain and wishes (the past) to return, and all this in one verse;¹⁷ and (his partisans list) more merits of like kind.¹⁸

We have explained this only lest you might think we overlook the points of beauty (in his poems) whenever they occur, and neglect the signs of craftsmanship (*sind'a*) whenever they are to be found. Consider—may Allāh lead you the right way—and look—may Allāh give you guidance. You know that in these two lines there is nothing whereby he has outstripped any other poet on the race-track or beaten any other artist. Both in wording and meaning there are defects (in these verses).

The first of them is that he invites him who weeps for the memory of the beloved to halt. The mention (or: thought) of her does not, however, demand that the unconcerned should weep. For the latter the striving for happiness would be the only natural thing, though he might weep because of his (friend's) weeping and feel sorry for his friend because of the narrowness of his straits. As for his weeping for his friend's beloved and his companion's mistress, that is absurd. For if it is the poet's intention to let (the companion) halt and shed tears as a lover, the wording is correct but the sense is bad from another point of view: It is the height of folly (*sahf*) to assume that the poet should not be jealous of his beloved and should ask another man to dally with her, and to display his love jointly with himself.

Further, the recording of the places and the naming of the localities: ad-Dahūl, Haumal, Tūdīh, al-Miqrāt and Saqt al-Liwā, does not serve any purpose in these two verses. It would have been sufficient to mention

Bâqillâni's strictures. He does not, however, confine his observations to the *mu'allaqah*.

15. 48.1.2.

16. Or: on the slope of the sand-hill. On p. 131 (this trans., pp. 61-2) it becomes, however, evident that al-Bâqillâni understood Saqt al-Liwā as a place-name.

17. Cf. also 'Umda, I, 77 (quoted *Muzhir*, II, 239). Similar but with less detail, *DM*, I, 275, and *Nuwairî*, III, 191.

18. *Sin*, p. 346, e. g., praises 48.1.a.

some of them in laying out the scene (of his grief; *ta'rif*).¹⁹ This prolixity (*tatwîl*), since it avails nothing, (shows) a certain lack of (poetical) power ('ayy).

Further, his words *lam ya'fu rasmu-hâ* (its traces have not been effaced). Al-Asma'i mentions amongst the beauties of (this poem) that (the traces) are remaining. We, however, regret his testimony. Had they been wiped out we would feel (more) at ease, (and this) because (as the text stands now) this is one of (the poem's) ugly features (*masâwî*). For if he is sincere in his love the effacing of the traces could only increase the intensity of his affection and the strength of his passion. Al-Asma'i upholds the propriety of this clause only for fear lest (Imru'ulqais) be blamed for it and the (following) questions be raised. What is the purpose of his informing us that the vestiges of the abodes of his beloved have not been effaced? And: What meaning (can be ascribed) to this padding (of the verse)? So (al-Asma'i) adduces whatever he can (in Imru'ulqais' defense) but he has not succeeded by his help in absolving him from his blunder (*halal*). Then there is in this (group of) word(s) one more defect: for he finishes the (sequence of) verses, saying (vs 4b): *fa-hal 'inda rasmin dârisin min mu'awwalî* (but is an effaced trace a place for excessive wailing?)²⁰ So (already) Abû 'Ubaida points out that he goes back on himself and gives himself the lie, just as does Zuhair²¹ (P 132)

"Halt at the abodes which the (bygone) times have not effaced; oh yes, but winds and rains have changed them."²²

Another (scholar) says: with the first verse (Imru'ulqais) intends (to say) that the traces have not been entirely obliterated, and with the second (i.e., 4b) that they have partly disappeared, so that the two terms do not contradict each other. This assumption does not help, for 'afâ and *darasa* have the same meaning. Hence, when he says *lam ya'fu rasmu-hâ*, and then 'afâ, this is doubtless a contradiction. The attempted justification of Abû 'Ubaida (*'tidâr*) would be nearer the mark if only it were

19. Cf. I. Goldziher, *Abhandlungen zur arabischen Philologie*, Leiden, 1896–99, I, 128–29, on the excessive use of place-names in Arabic poems and the reaction of the critics to this usage. Additional evidence is referred to by *GAL*, Suppl., I, 135.

20. Cf. on *mu'awwal*. Lane, p. 2202a.

21. 17.1. *Basit*. The verse is also quoted, *I'yâz*, p. 91 (trans., p. 43).

22. *Iqd*, III, 424, mentions the charge of inconsistency levelled by some scholars against this verse, but proceeds to acquit Zuhair by suggesting that the traces while actually effaced were still there in the vision of the love-lorn poet. The verse is further discussed, *Nuwairî*, VII, 144–45, and *Qazwînî* and *Taftazâni*, IV, 320–21, both times as an example of *rujûc*. *Muwassâh*, p. 35, is critical of both the Zuhair verse and the passage in Imru'ulqais' *mu'allqa*. On p. 48, al-Marzubânî once more reproves Zuhair's line for *tanâqud*, "(internal) contradiction."

correct. But (Imru'ulqais) does not introduce his saying (i.e., 4b) in order to rectify (*istidrāk*; his statement in 2a) as does Zuhair. So (Abū 'Ubaida) is still farther off the mark.²³

(For) *li-mâ nasajat-hâ* (by what have woven . . .), (Imru'ulqais) should have said *li-mâ nasaya-hâ*. He expressed himself incorrectly and chose by way of comment the feminine form, for they (i.e., the words *janâb* and *šam'al*) are applied here in the meaning of winds (and winds are feminine). Only the metre forced him to take this improper license.

lam ya'fu rasmu-hâ (its traces have not been effaced) — the best wording would have been *lam ya'fu rasmu-hu*; for he mentions *al-manzil* (the abode; masc.). If (the feminine) refers to the plains (*biqâ'*) and regions in which the abode is situated, it is still a mistake. For he wants to qualify as obliterated only the abode where his beloved had alighted, or (to describe it as) not having been effaced, as distinguished from the neighboring places. If, however, by *al-manzil* (the abode) he means *ad-dâr* (the homestead) and therefore uses the feminine (*ad-dâr* being feminine), it is again a mistake. And even if (these lines) should be free from all (the defects referred to) and from all other shortcomings which we do not care to mention because of our aversion to profusion, we still would not doubt that the poetry of our own contemporaries is by no means inferior to these verses, nay, that it even surpasses and excels them.

Imru'ulqais continues:

3. "There my companions halted their mounts beside me and said:
Do not perish from grief, compose yourself"²⁴
4. And verily, my cure is a shed tear But is an effaced trace a place
for excessive wailing?"

In these two verses again there is no new motif and no beautiful expression, any more than there was in the first two verses. The first verse (of this group) is tied to his words *qifâ nabki* (halt ye two, let us weep), as though he had said *qifâ wuqûfa sahbî 'alayya matiyya-hum*, or *qifâ hâla wuqûfi sahbî* (halt the way my companions halt). According to the sense *bihâ*

23. Gandz, *op. cit.*, p. 18, suggests as a solution of the difficulty that vs. 4b represents a remark made to the poet by his two companions.

24. The near-identity of Tarafa 4.2 with Imru'ulqais 48.3 has been remarked upon by the Arab critics who advanced various hypotheses to account for it. Cf. e.g., Ši'r, p. 53, who charges Tarafa with literary theft (*ahd*), *Idâh*, Taftazâni, Magribî, IV, 484: *ahd zâhr*; Subkî, IV, 484—85: *tawârud-al-hâtirâin* (unintentional coincidence), but he admits that Ibn as-Sikkît (d. 857) considers it plagiarism (*sariqa*), *Sin*, p. 173, lists Tarafa's verse as *qubh al-ahd*, ugly or objectionable borrowing.

In the light of Bâqillânî's criticism of vs. 4 it is worthy of notice that Farazdaq, *Naqâ'id* 34.2, also speaks of the relief tears bring to the unfortunate lover (the line is quoted, *Kâmil*, p. 527).

(there) should follow later, but in the text (actually) occurs too early. This constitutes constraint (*takalluf*) and a departure from the harmony of speech (*i'tiddâl al-kalâm*). The second verse is faulty as he seems to consider tears a sufficient remedy (for love-pains). So why should he have to ask for another expedient, (P. 133) and for endurance and a wailing-place at the traces? If he had wanted to render his speech really beautiful he ought to have stated that in view of the intensity of his grief tears could not heal him, and then he ought to have asked whether there be another device (*hîla*) at the spring-encampment (to effect a change in his situation).

5. "As it was your wont²⁵ with Umm al-Huwairît before her, and with her neighbor, Umm ar-Rabâb, at Ma'sal.²⁶
6. When the two rose (the scent of) musk spread from them like the breeze (*nasîm*) of the Eastwind bringing the sweet flavor of the cloves (*qaranful*)."

You cannot fail to realize that the first verse contributes little and, besides, (that its wording) has no splendor. For it often happens that a saying is well worded, but not sustained by any worth while meaning. As for the second verse, the words *idâ qâmatâ tadaurwa'a 'l-misku* (when the two rose, musk spread from them) show constraint. If he had wished to express great praise, it would have been best to ascribe to them sweet odor under any circumstances, but when (they are said to be fragrant only while) getting up, this is a restriction (of praise; *taqṣîr*). Then there is another mistake in it: for after comparing her (natural) perfume to musk (*Imru'ulqais*) likens it to the scent (lit. breeze, *nasîm*) of cloves, and mentioning this after the musk constitutes an anti-climax (*naqṣ*). His words *nasîm aṣ-ṣabâ* (breeze of the Eastwind), (added) for (further) determination (*taqdîr*), cut off from the first hemistich, have not been connected with (that first half-verse) in the way they should have been

7. "For tender passion the tears of my eye streamed down copiously on my breast until they moistened my sword-belt.
8. Oh many a perfect (*ṣâliḥ*) day was granted to you by them, and especially a day at Dâra Juljul."²⁷

He says: *fa-fâdat dumâ'u 'l-'aini* (so the tears of the eye streamed down copiously), then he supplements the phrase by adding *minnî* (of me), a poor supplement (even) if employed by poets of lesser skill. This word (i.e., *minnî*) is a padding, neither pleasant nor original. *'alâ 'n-nahri* (on my breast) is another padding, for *balla dam'iya mihmalî* (my tears moistened my sword-belt) is quite clear and sufficient, nor is *'alâ 'n-nahri*

25. The author addresses himself.

26. I.e., you felt as disconsolate on former occasions.

27. *Iqd*, IV, 367 ff., remarks on this Day.

a beautiful padding. Then *hattà balla dam'iya mihmali* (until my tears moistened my sword-belt), another reference to the tears, is a third padding. It would have been enough to say *hattà ballat mihmali* (until they moistened my sword-belt), the rest of the verse he added only for the establishment of the metre. Further his implication that he exceeded all bounds (of despair) by "shedding tears until his sword-belt was moistened," is an exaggeration and at the same time an (unwarranted) diminution. Had he (P. 134) introduced an innovation (*abda'a*), he would have said: until my tears had moistened their abodes and courts. It looks as though his aim had just been to establish metre and rhyme, since the tears are far from moistening the sword-belt and only trickle to the ground or to the seam of his dress when a man is standing or sitting. And if they moistened (the sword-belt), (they did) so because (the tears) were so few and because they did not stream (to the ground). You will find in al-Hubzuruzzi's²⁸ poems (some ideas) more beautiful than this verse, stronger (*amtan*), and more startling (*a'jab*).

The second verse is lacking in beautiful and original features and is devoid of any idea. There is no pleasing (*yarûqu*) word in it nor any idea beyond the natural abilities of the common crowd. And his attempt to overawe you²⁹ by mentioning an out-of-the-way place (certainly) will not impress (lit. · scare) you.

9. "And the day when I hamstrung (and killed) my riding-camel for the maidens; and what a pack-saddle had to be carried (after the mount had been killed)!"

10. And the maidens threw each other its flesh and fat like the fringes of twisted raw-silk."³⁰

(The poet) either means to say. remember the day when I hamstrung my mount, or he supplements his saying: on the day of Dâra Juljul. The first half of this verse (vs. 9) contains nothing but silliness. Some of the literary experts (*udabâ'*) say: his words *yâ 'aŷaban* (oh wonder!) are meant to divert (the critics) by an exclamation from his silly juvenile attitude when he slaughters his camel for (the girls). He does not want to have the second hemistich cut off from the first, but wishes to have it harmoniously connected with it (*mulâ'im*). What he says, however, is far-fetched and it (still remains) cut off from the first (hemistich). According to the literal meaning (*zâhir*) of his saying he professes amazement at the maidens carrying his saddle, but there is no essential reason for amazement in this

28. Nasr b. Ahmad b. Naṣr al-Hubzuruzzi, popular poet, Basrian, d. 938 or 941; cf. *GAL*, Suppl., I, 131. Al-Hubzuruzzi means "the baker of rice-bread."

29. Read *tahwîlu-hu*.

30. 'Iqd, IV, 13, harshly criticizes this verse.

any more than in his slaughtering his camel for them. And (even) if he should have meant to say that they carried his saddle and that some of the (girls) carried him, so that he would have referred to his person by (referring to his) saddle, there would still have been little cause for surprise in it. The text, however, evinces no evidence for this assumption. It rather leads away from it. Even if the verse should be free of defects, there would be nothing unusual (*garīb*) in it and no new idea (*bādī‘*), outweighing its silliness, its poverty of meaning, the platitude (*taqārūb*) of the (whole) scene and its similarity to the character of the epigones amongst our own contemporaries. So up to here (Imru’ulqais) has not composed one impressive verse, nor one superior phrase.

The second verse (vs. 10) is generally considered beautiful and the comparison held pretty (*malīh*) and pertinent (*wâqi‘*). There is, however, a flaw in it, viz. that though (in his comparison) Imru’ulqais takes into account the meat, he disregards the fat, so that one does not recognize that he wishes to describe the fatness (of the slaughtered camel). He compares one of the elements to an appropriate object, but is unable to provide (such an object) for the comparison of the first part which, therefore, remains unintegrated (in the comparison; *mursal*).³¹ This is lack of craftsmanship and inability to satisfy (P 135) the requirements of proper diction (*kalám*).³²

This verse is open to another objection from the point of view of the contents: (Imru’ulqais) describes the food with which he feeds his guests as excellent, and this at times meets objection. Some people say: the Arabs boast of the food they serve and do not find any fault in this; only the Persians consider it an ugly and blameworthy way of behaving. The comparison of the fat to the raw-silk (*dimaqs*) is a motif which

31. I.e., the comparison proffered in the verse is only related to the meat, not to the fat of the slaughtered animal. Here, however, al-Bâqillânî errs inasmuch as Imru’ulqais’ comparison regards the fat which being cut up in small stripes is very appropriately likened to small stripes of whitish raw-silk, but neglects to provide an object of comparison for the meat. See also Gandz, *op. cit.*, pp. 25—26, on this verse.

32. It is important to realize that the emphasis which is always placed on “appropriateness” by Arab critics and theorists clearly reflects the classical attitude. Commenting on Augustine’s plea, *De Doctr. Christ.*, XXVIII, 61, for appropriateness of style in homiletics, S. Th. Sullivan, *op. cit.*, pp. 186—87, observes “the unanimous agreement of classical authors as to the dominating place of τὸ πρέπον in eloquence.” She then lists as main references: Aristotle, *Rhetoric*, III, 2, 1404 b, Cicero, *Orator*, 21, 70 and 73; Quintilian, *Institutiones*, XII, 10, 79—80. Perhaps even more significant are *Institutiones*, XI, 1 (and VIII, 2), and *Rhetoric*, III, 7, 1—5, 1408 a. An interesting discussion of the πρέπον concept is owed to M. Pohl, *Wochenschicht.* K1 1929 53—92.

might arise in the mind and on the tongue of the vulgar. Thus he was not the first to use this comparison³³. He adds *al-mufattal* (the twisted) for the rhyme's sake only, but this expression really adds to the meaning. Nonetheless, I am not aware that the vulgar use *ad-dimags al-mufattal* in their speech, and the literary experts (*ahl as-san'a*) do not count this phrase as rhetorically commendable (or: original; *badi'*), but rather consider it a platitude (*qarib*). And there is one more objection to (the line): his joy at entertaining his girl-friends is in bad taste and so is his exultation over what he serves to his guests, unless it be that he has composed the passage in the style of the libertins (*mujūn*), like Abū Nuwās, in gaiety and facetiousness.

11. "And the day when I entered the litter (or perhaps: And on that day I entered . . .), the litter of 'Unaiza. Then she said· Woe to you; you are forcing me to walk!
12. She said, while the saddle inclined to the side with us: you are ruining my mount! oh Imru'ulqais So alight!"
dahaltu 'l-hidra hidra 'Unaizata (I entered the litter, the litter of 'Unaiza). The repetition is employed for the sake of the metre only, there is no other reason for it, nor is any elegance (*malâha*) or splendor (*raunaq*) (accruing to the passage on account of it). *fa-qâlat laka' l-waylâtû inna-ka murjîlî* (woe to you, you are forcing me to walk) is a feminine manner of speech³⁴ which he adopts into his poetry for the very reason (of its being feminine). Outside of this there is no (merit) in it. The repetition of *taqîlu wa-qad mâla' l-jâbitu* (she says while the *jâbit*—the saddle on which the litter rests—inclined to the side with us) after *fa-qâlat . . . murjîlî* has no point except for the completion of the metre (*taqdîr al-wazn*), otherwise the first indication that she is speaking would be sufficient.³⁵ (Moreover), it makes for bad composition, since once he says *fa-qâlat* (in the perfect tense) and then *taqîlu* (in the aorist), both in (practically) the same sense and with an exceedingly slight difference of meaning (*fasl hâfi*). In the second hemistich again there is a touch of feminine speech Abû 'Ubaîda records that (Imru'ulqais) says: '*aqarta ba'îri* (you are running my male camel) instead of *nâgatî* (my female camel), because women (used to be) carried on male camels which are stronger. This admits of some doubt. For evidently *ba'îr* is a common name for male and female (camels), and (Imru'ulqais) had to use (the word) *ba'îr* in order to establish the metre
13. "And I said to her: just go on and loosen his bridle, and do not push me away from your thirst-quenching fruit. (P. 136)
33. I do not know of any verse anticipating Imru'ulqais' use of this comparison.
34. The text adds "like women speak."
35. Al-Bâqillânî objects to the repeated use of: she said—she says.

14 And to many a pregnant one like you I came at night-time, and to many a one who suckled, whom I distracted from her amulet-decked one-year-old (baby)."

The first verse (vs. 13) is cheap, containing no original idea, nor any elevated (*šarīf*) expression, as though it were a composition produced by one of low craftsmanship. His words *fa-mitli-ki hublā qad taraqtu* (and to many a pregnant one like you I came at night-time) meet with reproach on the part of all authorities on the Arabic language.³⁶ According to them the text will have to be set right as follows: *fa-rubba mitli-ki hublā qad taraqtu*, the implication being that he is a frequent visitor of women whom he depraves and diverts from their pregnancy and from nourishing (their children), for pregnant women and such as nurse their children are least addicted to love and the desire for men.

The second verse (vs. 14) deals with *i'tidār* (apology),³⁷ with yielding to passion and with love-madness, and is entirely unrelated to the idea contained in the first vs. (vs. 13) For it says as much as do not push me away from you, for I am conquering women, driving them with deceit out of their wits and depraving them by love-making. (And this he argues) while, as a matter of fact, his habit of depraving women does not necessarily entail their attachment to him nor the abandonment of their aloofness from him, but should, on the very contrary, entail their separation from, and their disregard for him, because of his levity, his foul habits and his wicked doings. He shows so much obscenity and foulness that the decent (*karim*) would loathe (men) like him and abstain from (as much as) mentioning his (name).

The same applies to:

15 "Whenever (the child) cried behind her she turned a part (of her body) to him, but the part underneath me was not turned away.

16. But one day, on the grade of the sand-hill, she withdrew from me with an oath not open to subterfuge."³⁸

The first verse (vs. 15) represents extreme obscenity and levity³⁹ What

36. Cf., e. g., *Ši'r*, p. 55, and *Muwaṣṣah*, p. 36, with respect to vss. 14 and 15.

37. By giving these examples of his previous conduct the poet justifies his present demand. On *i'tidār* as one of the basic categories in the classification of Arabic poetry according to subject matter, cf. e. g., *Taqab*, p. 184, and *DM*, I, 216ff. *DM*, I, 91, has *i'tidār* introduced by an-Nâbiga 'd-Dubyâni and states that al-Buhturî excelled in it. *'Umda*, II, 167ff., gives the rules for its treatment.

38. The translation of vs. 16b agrees with T. Kowalski, *AO*, VI (1934), 78, against Gandz, *op. cit.*, p. 32.

39. Al-Ma'arrî, *Letters*, p. 18 (trans., p. 23), and Ibn Šaraf (d. 1067), pp. 326—27, also object to the immorality of the *mu'allqa*.

is the point in telling his mistress how he perpetrated these foul deeds and behaved in this (outrageous) way and acted in this (abominable) manner? Truly, this must render him an object of hate in the eyes of whoever hears his words and must needs provoke aversion. If he has spoken the truth, he would be wicked, and how may we assume that he is a liar? Further, the verse contains neither an original expression nor a beautiful idea. The verse is connected with the preceding one that speaks about the nursing woman who has a one-year-old baby.

The second verse (beginning with) *wa-yauman* (and one day) is odd. She only pretends aversion and harshness to him and binds herself by oath against him. This is a badly composed passage. There is no point in telling us that his beloved feigned to balk against him on a (particular) day and at a (particular) place which he names and describes. You can find in the works of the modern poets (P. 137) (specimens) of this sort of love-song which melt the mind and move the heart. But the soul abhors this (kind of poetry that Imru'ulqais represents) and the heart is disgusted by it. There is nothing in it to evoke approval or to be considered beautiful.

17. "Oh Fâtima, gently! restrain your coquetry! If you really have decided on separation from me, act fairly (at least; *fa-ajmîlî*)!"

18. It has deceived you about me that my love of you was murdering me, and that whatever you would command my heart it would do."⁴⁰

The first verse (vs 17) exhibits a great amount of poor judgment (*rakâka*), and a feminine touch and delicacy, yea, (even) effeminacy. One might perhaps insist that the language of women on (a subject) so congenial to them is appropriate and constitutes superior love poetry. But this is not so. For you find that poets in verses dealing with the affairs of women do not renounce their sedateness (*raşâna*) in their diction.⁴¹ The second half-verse is unrelated to the first and does not accord with it. This will become clear to you when you confront it with the next preceding verse. How can he disapprove of her coquetry when (according to poetical convention) the wooing lover (or the composer of love-poems; *mutaqâzil*) rejoices at the coquetry of his beloved and her playfulness?

(Imru'ulqais) was criticized for the second verse (vs 18) on the (following ground): he informs us that the proper thing for her would be not to

40. But, the poet implies, in fact I am of a tougher fibre.

Muwâssah, p. 34, quotes Ibn al-Mu'tazz as criticizing the verse and asking: What else could deceive her if not this attitude of his? It is as though a prisoner told his captor: It has deceived you about me that I am in your hands.—*Fawâ'id*, p. 234, quotes vs. 18 as an illustration of *muhâlafa*, the treatment of a motive contrary to conventional usage.

41. The strong aversion to what the Greeks would call *προστούτα* is worth noting. The same attitude, *I'yâz*, p. 135 (trans., p. 67), to 48.11.

let herself be deceived by his display of love which is murdering him, nor by his protestations that she rules his heart and that he would do whatever she might demand. (For) if the lover makes such a statement (in a poem, he is supposed to) speak the truth. If, on the other hand, his intention differs from the one for which he has been criticized and he has something else in mind, namely a display of hardness, this would contradict his exhibition of love and of tears for the beloved friends (as expressed) in the preceding verses, and would in another way lead him into contradiction and inconsistency. (Further criticism attaches to) the phrase *ta'muri'l-qalba ya'fali* (whatever you command the heart it will do), (where) the meaning is: you command me; whereas (in reality) the heart cannot be commanded. This metaphor is therefore neither appropriate (*wâqi'*) nor beautiful.

19. "If you are displeased with my character, disentangle your clothes from mine and be gone."⁴²

20. And your eyes never weep without wounding (lit.: but to wound) the prize parts⁴³ of my murdered heart with your two darts (your eyes)."

In the interpretation of the first verse (vs 19) it has been argued: he mentions the garment, but means the body, just as Allâh has said: "Thy raiment—purify it!"⁴⁴ Abû 'Ubâida says. This (verse) is an example of foul language (*hujr*). *tansulî* means "clear out."⁴⁵ (P. 138) The whole verse has little meaning, its insanity being the cause of its lowness. Everything he says about himself makes him contemptible, silly, and indecent, and had better be omitted. If (Imru'ulqais) had not thus passed judgment against himself,⁴⁶ but had shown in some way that his character was not such as to demand separation from him and severance of all ties with him, and that (on the contrary) he had the qualities of good breeding and a noble disposition, everybody would have felt obliged to maintain friendly relations with him.⁴⁷ The metaphor in the second hemistich (is tainted) with lowness and (represents) a platitude (*tawâda'a wa-taqâraba*), though it may be unprecedented (*garîb*).

42. 'Iqd, IV, 13, follows Šî'r, p. 56, in sharply criticizing vss. 18 and 19. Ahmad b. Fâris uses the second hemistich as *tadmin* in a poem of his own, *Irshâd*, II, 13¹⁴.

43. *a'sâr*. the ten parts into which the meat to be distributed by lot has been divided.

44. Qur'ân 74.4. Cf. above, p. 17.

45. Cf. Gandz, *op. cit.*, p. 35. *I'jâz* has *tabayyan*; *Agâni*, VIII, 60, explains. *tabin 'anhâ*.

46. Read. *fa-lau lam*.

47. I. e., the description Imru'ulqais gives of himself is utterly inappropriate for his amorous purpose in this poem.

The second verse (vs. 20) is considered one of the beautiful and original features of the *qasida*.⁴⁸ The meaning is you are shedding tears only to wound a heart which is already broken into little pieces (*mu'aṣṣar*), i.e., *mukassar*, as one says *burma* (stone-pot) *aṣṣār*, when it is broken into pieces. This is the interpretation recorded by al-Asma'i⁴⁹ and most (scholars) accept it as the most likely. Others, however, say.⁵⁰ The phrase alludes to the parts (*aṣṣār*) into which the slaughtered camel is divided. By *bi-sahmāt-ki* (with your two arrows) he refers to *al-mu'allā* (the best arrow in the game), which commands seven lots, and the *raqīb*, commanding three lots.⁵¹ So he wants to convey (the following idea): you have taken my heart in its entirety. By *mugattal* (murdered) he means *mudallal* (humiliated).

You will realize that whatever he may mean to say does not accord with the preceding verses because of the contradiction which we have indicated.⁵² It seems that whoever adopts the second interpretation does so for fear (that the poet might be criticized), for he considers the words of Imru'ulqais objectionable in their first interpretation. For if somebody should say: "he beats (*daraba*) the mark with his arrow," meaning: "he hits (*asāba*) the mark," he would use faulty and corrupt language. He interprets the above expression as "her eyes when hitting his wounded heart are like two piercing arrows, and when they weep and shed tears they strike his heart." He who adopts the second interpretation is avoiding a wrong construction suggested by the wording, but renders the meaning itself corrupt and faulty. For if (the poet) yearns (for her) in accord with the passion he ascribes to himself, his whole heart already is hers; so why must it be her tears that have to conquer his heart for her?

Understand after all this (discussion) that this verse has no connection with the first verse (vs. 19) and that its contents are not related to it, but that it is cut off from it, because nothing that precedes necessitates her weeping, nor shows any reason for it. So when he introduces this sentence (*kalām*) after what preceded it, he leaves a gap in his presenta-

48. *Ši'r*, p. 42, and *DM*, I, 222, consider the verse *araqq bāt qālat-hu* 'l-'Arab 'Umda, II, 115, quotes al-Asma'i who replaces *araqq* with *agzal*, *Masāra'*, p. 355, cites a courtier of al-Mahdi's who calls it *ansab bait* ever composed. 'Umda, I, 246, praises the line for embodying the first and the most engaging (*amlah*) *tamīl*. *Mushim b. al-Walid*, ed. M. J. de Goeje, Leiden, 1875, 16 2. (p. 115) repeats Imru'ulqais' phrase *qalb mugattal*.

49. *Agānī*, VIII, 60, has the same comment on al-Asma'i's authority.

50. E.g., *Qurāda*, p. 16, whose interpretation has been adopted by this translator.

51. The reference is to the *mansir* game; on this game see Carra de Vaux, *EI*, III, 155—56, and the literature there noted.

52. Viz. between the character he assumes in this verse and that which he exhibits in the preceding lines.

tion. Now, even if one verse in twenty (P. 139) should have proved free of blame and beyond reproach and original (*badi‘*), it would not have been an astounding achievement. For nobody claims vis-à-vis his ilk that all they say is contradictory and all they compose disharmonious (*mutabdayn*). It is quite sufficient to have demonstrated that all preceding verses up to this line cannot be declared superior to any composed by the later poets, leave alone by the earlier poets. As a matter of fact, he did create some verses in which he excels and exhibits his skill. We only deny that his poetry is homogeneously excellent and on the same level throughout in regard to soundness of meaning and phrasing. We maintain that he moves between (*yatasarrafu baina*) the uncouth (*wahši*) and the unusual (*garib*), an objectionable Arabic style, altogether loathsome like pus, and again a sound and well-balanced (*mutawassit*; style), between the popular and the vulgar⁵³ in wording and meaning, beautiful wisdom and repellent inanity. On this subject Allāh said “If it were from any other than Allāh, they would find in it (the Qur’ân) many a contradiction.”⁵⁴

21. “And with many a noble and secluded virgin (*baidat ḥadr*) (access to) whose chamber (*ḥubd*) nobody (dares to) covet, I have enjoyed pleasure leisurely.
22. On my way to her I passed guards and kin, bent on divulging the time of my death.”

It is (generally) maintained that he wishes to compare her to the “egg of a tent” in her purity and delicacy. This is a nice expression, though he is not the first to use it; it is rather frequent amongst the Arabs and a common comparison. By *gair mu‘jal* (not hurried) he intimates this does not happen on rare occasions and only from time to time but that he enjoys such favors again and again. Others hold that he perseveres in his determination so that fear of her inaccessibility and inapproachability does not induce him to hurry when he comes close to her. This verse is of no great value, for it only repeats what has been stated in the other verses and does not develop his love-theme and his absorption by her. Thus a repetition such as that contained in this verse is of small import, except that it adds the statement of her inaccessibility. Nonetheless, the first half of the verse is sound in its wording, but not so the second.

The second verse (vs 22) is weak. His words *lau yusirrūna maqtalī* (if they could divulge the time of my death) stand for *lau asarrū*. And

53. Both in formation and meaning, *sūqi* corresponds exactly to τὸ ἀγοραῖον, e.g., Dionysios of Halikarnassos, *Techne*, X, 9 (*Opuscula*, ed. Usener-Radermacher, II, 365⁸).

54. *Qur’ān* 4.84.

the change (from the past tense to the aorist) is weak and resembles a fall from the steed in the hippodrome of metrical necessity, and the fault of this construction is so evident that a careful (poet) would have been on his guard against (a mistake like this). (P. 140)

23. "When the Pleiades appeared (*ta'arradat*)⁵⁵ in the sky like the (sparkling) parts of the sash, studded with gems."

Some find fault with his phrase "when the Pleiades passed along in the sky obliquely,"⁵⁶ asserting that the Pleiades do not pass along in the sky obliquely (*ta'arrada*).⁵⁷ Some even go so far as to say: he names the Pleiades but means the Gemini (*al-Jauzâ'*),⁵⁸ since these do pass along in the sky obliquely (or: indirectly). The Arabs sometimes (use substitute designations). So (e.g.) Zuhair says.⁵⁹ *ka-Ahmar 'Âd* (like Ahmar of 'Âd)⁶⁰ when he means: *Ahmar Tamûd* (Ahmar of Tamûd).⁶¹ Some, however, in order to justify (the term) *ta'arrud*, say: It designates something (the broadside of which) appears first, just like a girdle when encircling (your waist) touches you with its broadside ('urd), that is, with its lateral part (*nâhiya*). (This usage compares to what) the poet says:⁶²

55. Literally either: passed along in the sky obliquely (Lane, p. 2005c), or: appeared with their broadside. On the word see Gandz, *op. cit.*, p. 42, whose explanation, however, is not wholly satisfactory.

56. So e.g. *Wasâta*, p. 12. On the other hand, *Kâmil*, p. 447, lauds the comparison. *Azmina*, II, 234, expresses high appreciation of the whole verse. *Azmina*, II, 212, makes an elaborate attempt to explain Imru'ulqais' view of the Pleiades.

57. So, e.g., *Muwaššah*, p. 36. Prof. H. Ritter explains the comparison as referring to a sash worn over one shoulder (oral communication, November, 1947).

58. This view is advanced by an-Nâhhâs (d. 950), *Muzhir*, II, 252. It recurs, together with the reference to *Ahmar 'Âd*, *Sîr*, p. 41. *Asrâr*, p. 135, views vs. 23 b favorably. *DM*, I, 334, notes that the rating of this verse is controversial.

59. 16.31.

60. Ancient tribe in Arabia, frequently mentioned in the Koran. On the Zuhair passage cf. *EI*, I, 121.

61. Ancient Arabian people, disappeared perhaps sometime after A. D. 400, frequently mentioned in the Koran; cf. *EI*, IV, 736. Ibn Rašiq, 'Umda, II, 233—34, wonders whether to approve of al-Asma'i's criticism of this phrase of Zuhair's, which al-Marzubânî quotes, *Muwaššah*, p. 45. *Muzhir*, II, 251 (Ibn Duraid, d. 934), and 252 (an-Nâhhâs), voice disapproval of Zuhair's phrase as of a mistake. So does *Wasâta*, p. 12. On the 'Âd in poetry cf. Th. Noldeke, *SBAW*, phil.-hist. Cl., CXLIV (1902), Abh. I, p. 31, and T. Andrae, *Kyrkohistorisk Årsskrift*, XXIII (1923), 195 and note 4.

62. *Rajaz*.

"They showed to me their sides with worn-out shields just as the filly on the tether shows its flank."

(The poet) says: (The filly) shows you its flank while it is tied by the rope. Says Abū 'Amr (b. al-'Alâ')· (Imru'ulqais) means to say: When the Pleiades take their place in the center of the sky as the belt takes its place in the middle part of a woman. We, however, feel that the verse is irreproachable from the points of view from which they criticize it and that it constitutes one of the beauties of this *qaṣīda*. And were it not for a number of (such irreproachable) verses, anybody's poetry could match his. Yet he does not offer anything (in the verse) passing the limit and reaching the height (of mastery).

You know that neither the earlier nor the later poets have accorded such adequate treatment to any star as they have to the Pleiades. Every one of them has produced something new and beautiful, or matched or added to (the traditional treatment of the motive). Thus, e.g., the verse of Dū 'r-Rumma.⁶³

"I descended to the water-place riding at random while the Pleiades over my head looked like a high-circling crane."

Likewise the verse of Ibn al-Mu'tazz.⁶⁴

"And you see the Pleiades in the sky (bright) as though they were eggs of an ostrich's hatching-place shining in the desert-ground."

And his verse:⁶⁵

"The Pleiades in the latter part of the night resemble the opening of a blossom or a silverstudded bridle."⁶⁶

(P. 141) Further his verse.⁶⁷

"He handed me (the wine) while the Pleiades shone as though they were freshly plucked narcissi with which the cupbearer greets the boon-companions."

Likewise the verse of al-Ašhab b. Rumaila (an-Nahšalî):⁶⁸

63. 52 48, Sibawaih, *The Book*, ed. H. Dérenbourg, Paris, 1881—89, I, 227. The verse is highly praised, *Kāmil*, p. 448, and *Azmina*, II, 234. Besides, *Azmina* quotes the verse again, I, 188, and I, 316 (here anon.). The verse quoted *Muwassâ*, p. 79^{23b}, is somewhat similar. *Tawîl*.

64. I, 25¹⁶. *Kāmil*.

65. Sûli, *Aurâq, Abbâr aulâd al-ḥulafâ'*, ed. J. Heyworth-Dunne, London, 1936, p. 195; *DM*, I, 336; *Asrâr*, p. 169; Nuwairî, I, 67. *Tawîl*.

66. *Asrâr*, p. 102, lists the comparison of the Pleiades to a silverstudded bridle amongst the choice or uncommon (*hâssi*) similes.

67. II, 55¹⁵. *Tawîl*.

68. The poet was a contemporary of al-Farazdaq (d. 728) with whom he had a *muhâjât*, exchange of lampoons (Tabârî, II, 95), verses from which are quoted in *Naqa'id*, pp. 614—5 and 702. *Agâni*, VIII, 158—60, has a note on al-Ašhab. The verse occurs: *DM*, I, 335 (anon.); *Muhâdarât*, II, 242; *Azmina*, II, 234 (Abû 'l-Ašhab al-Asâdî), Nuwairî, I, 68 (ascribed to

"To him who nightly travelled through (the desert) the Pleiades shone as though they were ear-rings chained (*musalsal*) near the Western brim of the horizon."

Ibn al-Mu'tazz (further) said:⁶⁹

"The Pleiades (*an-najm*) drop and the gemini follow them like a woman who reaches out for her ear-rings which have fallen to the ground."

He has taken over this (idea) from Ibn ar-Rûmî who says:⁷⁰

"His saliva is sweet when you taste his mouth while the Pleiades in the Western sky are ear-rings."

Ibn al-Mu'tazz says⁷¹

"He gave me wine to drink when the morning was still wrapped in the night

and when the Pleiades like the blossoms of a twig scattered (their sparkling) over the earth."

And he also says.⁷²

"The Pleiades are eager to set

Just as a fiery horse bends down its head when on the point of getting into harness (bridle; *lijâm*)."

Ibn at-Târiyya says:⁷³

"When the Pleiades were in the sky as though they were pearls scattered from their (broken) string."

If I had compiled for you all the original phrases (*bâdi'*) the (poets) have employed in the description of the Pleiades this book would have become too long and have exceeded its purpose. We only wish to make you realize that originality (*ibdâ'*) in this field is (P. 142) easy (*qarîb*) and by no means unusual (*garîb*). With reference to our quotations (Imru'ulqais) adds nothing to the beauty of the comparisons (in use for the Pleiades). He either approaches or matches them. So you understand that what has been ascribed and attributed to him by his adherents, to wit, that he alone has attained mastery (in the application of an apt comparison to the Pleiades), is (in reality) an achievement in which he has many associates, a trodden road, a travelled path, and a wide-open door. And if this is the most perfect verse of the *qaṣīda*, the (main) pearl

Ibn al-Mu'tazz). *Tawîl* The phrase *qurt musalsal* is used in a similar context by the Sâhib Ibn 'Abbâd (d. 995), Huşrî, III, 66².

69. Sûli, *op. cit.*, p. 275. *Basit*.

70. DM, I, 335. *Hafif*.

71. II, 40^{13,14}. *Hafif*.

72. II, 91^{13,14}; *Asrâr*, p. 70. *Hafif*.

73. DM, I, 334, *Muhâdarât*, II, 242; *Azmunâ*, II, 234; *ISâj Hamâsa*, p. 214, *Nuwairî*, I, 67; MM, p. 184; Gandz, *op. cit.*, p. 43 (with ref. to Agâni, XV, 166, and *Hizâna*, II, 48, and IV, 417). *Tawîl*.

of the necklace, the central gem of the jewel-string, and it ranks no higher (than stated above), then what about (the verses) you disapprove of? Besides there is a sort of constraint (in the verse). For (Imru'ulqais) says: "when the Pleiades presented their broadside in (the center of) the sky as the parts of the belt present themselves" The words *ta'arradat* (*fi's-samā'*) (presented their broadside in [the center of] the sky) could be dispensed with, since he compares (the Pleiades) to the parts of the girdle regardless of whether they stand in the center of the sky or at the points where they rise or set. So the pompous array⁷⁴ of using *at-ta'arrud*, etc., and the amplification of the phrase are pointless. He wishes to say that the Pleiades are like one piece of the gem-studded girdle. So his phrase *ta'arruda afnā'i 'l-wišāhi* (as the parts of the girdle present themselves) is meaningless. He meant to say: *ta'arruda qit'atin min afnā'i 'l-wišāhi* (as one of the parts of the girdle presents itself) but the proper words did not occur to him so that he compares to a plural⁷⁴ what can only be compared to a singular form.

24. "When I arrived she had already put aside her clothes near the curtain to sleep, except for the undergarment

25. And she said · By the oath of Allāh! There is no escape from you.
Methinks your wickedness (or· folly) will never cease "

Look at the first (of these two) verses and those preceding it— how confused and ill cared for is his composition! He has already mentioned his enjoyment of her favors, the time, the circumstances and the guardians, and only now does he begin to describe her appearance when he entered and joined her, how she had put aside her clothes with the exception of her undergarment *al-mutafaddil* is one who is dressed in a single garment, and *al-mutafaddil* is the same as *al-fudul*.⁷⁶ What he ought to have said at the beginning he only mentions at the end His words *ladā 's-sitr* (near the curtain) are a padding; they are neither beautiful nor original (*bādī'*) The whole verse does not contain any beauty nor excellence.

The second verse is both related and unrelated (to what precedes it; *fīhi ta'līq wa'btilāl*). Al-Asma'i notes that *mā laka hīlatun* means: you cannot come to me while people are around. The idea in the second hemistich is totally unrelated (P. 143) to the first, and joining the two half-verses causes a certain incongruity (*darb min at-tafāwut*).

26. "And I arose with her and walked forth while she dragged the trains of a cloak adorned with figures (to efface) our traces behind us.

74. *tahwil*; cf. R. Dozy, *Supplément aux dictionnaires arabes*, 2nd ed., Leiden and Paris, 1927, II, 769—70.

75. *afnā'* is plural of *fīny*.

76. Both words designate a person who only wears the *mfadal*; cf. Lane, p. 2413a, and Gandz, *op. cit.*, pp. 44—45.

27. And when we had passed the quarters of the tribe and the depression of ḥabt (or: of a grove) with its sandy hillocks took us sideways,"

The first verse describes her assistance to him, until she arises with him in order to be alone with him. She drags over their traces the trains of her embroidered cloak.—*al-murjal* is a sort of garment the embroidery (*waṣy*) of which is called *tarjil*.—There is constraint (*takalluf*) in this phrase, for he says: behind us over our trace. It would have been sufficient to say: over our trace. After all, the train drags only behind the walker, so there is no point in adding: behind us. (Besides,) he really means to say (*taqdīr*): *fa-qumtu amši bihā* (so I arose to walk forth with her; instead of: *fa-qumtu bihā amši*, so I arose with her and walked forth). This again is a sort of constraint (or: forced construction). Then he should have said: *dail mirt* (train of a cloak) instead of *adyāl mirt* (trains of a cloak). But even if the verse would have been free from all these (defects) it would have been commonplace (*qarīb*). With a verse like this you cannot surpass nor outdo any other verse. The saying of Ibn al-Mu'tazz is much more beautiful.⁷⁷

"All night long I spread my cheek (as a carpet) under his feet in humility and I dragged my trains (*adyālū*) over (his) trace"

In the second verse (vs. 27) *ajaznā* (is used) in the sense of *qata'nā* (we crossed, passed); *ḥabt* is a depressed tract of land; *ḥiqf* is a sloping sandridge; '*aqanqal*⁷⁸ is compact sand the strata of which are interlocked.

This verse contrasts with the preceding verses. For what is easy in it to pronounce (*salis*) is very common (*qarīb*), resembling the manner of speech of people born of a foreign mother or employed in lowly, ordinary life (*bidla*).⁷⁹ And right in the midst of this diction he uses unusual words and introduces uncouth and complicated expressions.⁸⁰ There is nothing gained by mentioning them nor by choosing to insert them in his speech.⁸¹ We praise an unusual and forceful phrase contrasting with the general style (*nasj*) if it occurs where it is needed to describe what is commensurate with it, like (e.g.) His word used in the description of the Day of Resurrection: *yauman 'abīsan qamtarīran* (a day grim and calamitous)⁸² But if it occurs in another place it is objectionable and blameworthy in inverse proportion to the praise it deserves when used in its proper place.

77. *IŠaŷ Hamāsa*, p. 258; *Kaškūl*, p. 381. *Basit*.

78. Cf. the references listed by Gandz, *op. cit.*, p. 51.

79. Cf. Lane, p. 174c.

80. This attack refers to '*aqanqal*; cf. Mehren, pp. 15—16, on the Arabs' dislike of long and difficult words in poetry.

81. Read: *bi-kalāmī-hi*.

82. *Qur'ān* 76.10.

(P. 144) "The companion tribe (*halît*) parted at Râmatân and
 bade farewell. Will you always feel afflicted when they make ready
 to part?"

How can I find consolation as, since your departure, I have not
 found a soothing heart nor a drink to quench my thirst."
 (The caliph) was carried away by the beauty of this poem until (Ja-
 rîr) reached the verse.

"Arîd Bauza^c says: you are crawling along (leaning) on your staff
 (because of old age). Why didst thou not scoff at people other than
 me, Oh Bauza^c?"

Then (the caliph) said. You have marred your poem using this
 name⁸⁴.

28 "I drew to me the two branches of the *dauha*-tree and she swayed
 to me, of slender waist, plump above the ankles (lit.: in the place of
 the leg-rings),

29. of slim figure, white, not too plump, her breasts smooth (or: ra-
 diant, lit : polished) like a mirror."

83. I, 159^{12,17}.160⁴ *Kâmil*. For Râmatân cf. Râmâtayim,

84. The story is told by Šî'r, p. 11 (trans., Th. Noldeke, *Beitrag zur
 Kenntnis der Poesie der alten Araber*, Hanover, 1864, p. 15, and recently
 by M. Gaudefroy-Demombynes, Ibn Qotaiba [Ibn Qutaibâ], *Introduction
 au Livre de la Poésie et des Poètes*, Paris, 1947, p. 10, with an interesting
 note, p. 50, where IŠaraf, p. 336, should be added to the references). Agâni,
 V, 169—70, Hammâd ar-Râwiya relates how he is beaten at the order
 of Ja'far b. Mansûr when he recites this poem. The prince tells him Bauza^c
 is the name of a *gûla* rather than a human woman and the ugly name will
 cause him a sleepless night (cf. Rescher, I, 277). Agâni, VII, 156, Ja'far
 b. Mansûr merely objects to Bauza^c as the name of a *gûla*. 'Umda, II, 116,
 quotes a verse by as-Sayyid al-Himyarî (d. 793) with Bauza^c, disapproves
 of the name and refers to 'Abdalmalik's disproval of Jarîr's use of it (cf.
 also Ibn Šaraf's criticism, p. 336). Since 'Iqd, IV, 219, the use of the name
 Jaumal in a verse is objected to it may be suggested that the Arabs disliked
 feminine names of the *fau'âl* pattern in verse. It may be mentioned in this
 connection that al-Ahtâl was blamed for using the feminine name Qadûr,
 al-Buhûrî for Tumâdir; cf. IA, p. 261.

For the attitude cf. Boileau, *L'art poétique*, III, 243—44:

D'un seul nom quelquefois le son dur ou bizarre

Rend un poème entier ou burlesque ou barbare.

A. B. Keith, *The Sanskrit Drama*, Oxford, 1924, p. 287, records that
 Râjaśekhara, fl. ca. 900, in his *Kâvyamîmansa*, tells "anecdotes of kings
 who forbade the use of certain letters and combinations of sounds, on
 grounds of euphony", recommending to the poets to follow this usage.
 Cf. also *ibid.*, p. 332, Mammaṭa's, ca 1300, method of producing sweetness
 and strength through the use of certain sounds.

The meaning of *haṣari* is: I drew near and bent down. *bi-juṣnay darha* (the two branches of the *dauha*-tree)⁸⁵ is an uncommendable expression. It is not proper to speak of two (branches).⁸⁶ The second hemistich (of vs. 28) is sounder. It contains, however, nothing by way of description which is not on everybody's tongue. You can find it in the descriptive passages of every poet. But despite its triteness it is correct (*sâlih*). The meaning of *muhafhafa* is: light, not heavy; *al-mufâda* is a woman who has became flabby in frame. If you consider the contrast of this verse to the preceding verses, (Imru'ulqais') weakness for objectionable words, and the mistake of singling out her breasts as radiant after having already stated that she is white all over her body, the verse is (to be judged as) of no value, but rather commonplace (*garîb*) and mediocre (*mutawassit*).

30. "She turns and shows an oval (cheek), and she protects herself with the eye of a deer of Wajra,⁸⁷ mother of a young;

31 (and she shows) a neck like that of an antelope (*ri'm*), not too long when she stretches it, nor unadorned."

The meaning of '*an asîl*' is *bi-asîl*. He means a cheek that is not ugly (*kazz*). *tattaqî* (she protects herself): one says: *ittaqâ-hu bi-tursi-hi*, i.e., he puts his shield between himself and (his opponent). His expression *taṣuddu wa-tubdî 'an asîlin* (she turns away and shows an oval cheek) is misplaced since you disclose your face when turning towards (a person) not when turning away (from a person). *tattaqî bi-nâziratin* (she protects herself with an eye) is an elegant (*malîh*) expression, but (unfortunately) he has joined it to the rest of the composition which is faulty, (P. 145) namely the words *min wahši Wajrata* (of the deer of Wajra). The passage ought to be quite different. He should have proceeded to mention "the eyes of gazelles or of (wild) kine" without using the general term *wahš* (deer), because amongst (the *wahš*) are animals whose eyes are not pleasing. *mutfil* (having a young one) is explained as designating (an animal) that is not quite young but rather fully developed. This, (however), is a forced excuse (for the poet's use of the word). On the basis of this explanation, which is mentioned by al-Asma'i, *mutfil* is a useless addition. But in my opinion it may serve another purpose, viz. to intimate that when (the deer) has a kid she looks on her young with the eyes of tender-

85. On the *dauha*, cf. Lane, p. 929 b.

86. Because her body can only be likened to one branch.

87. Wajra, generally thought to be a desert stretch along the road from Mecca to Basra, has through frequent use in poetry lost its specific geographical connotation. *Wahš Wajra* thus means hardly more than: deer of the steppe, or of the wilderness. Cf. also Gandz, *op. cit.*, pp. 58—59. *Wasâta*, pp. 30—31, ridicules the specification of the deer as "deer of Wajra" pointing out that no one who had been to Wajra had been able to find any difference between the *wahš Wajra* and any other *wahš*.

ness, and this look (for the poet) represents the tenderness of the loving eye. The entire passage constitutes an appendage of mediocre value.

In the second verse (vs. 31) *laisa bi-fâhišin* means: it (the neck) is not of excessive length. And *nâssat-hu* means: she lifted (the neck). To say *laisa bi-fâhišin* in praise of the neck is abominable (*fâhiš*), and his own invention. If you examine Arab poetry you meet with descriptions of the neck (as charming) as sorcery. How did this particular word (viz. *fâhiš*) occur to him and how did he come to use it? Why did he not say as Abû Nuwâs did:⁸⁸

“Like gazelles ascending (fresh) meadows, climbing up from a pond”?

I do not mean to prolong (this discussion) lest you might find it annoying nor do I plan to employ many more words of blame lest you might feel bewildered. So I hasten to sum up what I have said. If you are an expert you have by now penetrated (into the subject) and are satisfied (with my argument) and understand why we reproach (Imru’ulqais) and you require no further (explanations). In case, however, you do not belong to this class and are lacking in thorough knowledge of this field, no explanation would be sufficient for you even if we had all his poems read (to you), should pursue all his phrases, and point out in every single letter (what is wrong)

Understand that this *qasîda* represents a mixture of styles. (comprising) vulgar and common, mediocre, weak and worthless, uncouth, obscure and objectionable verses, and a restricted number of original ones. We have pointed out the common style in them and you will not be in doubt regarding the uncouth and detestable elements (P. 146) which frighten the ear, terrify the heart, and are a strain on the tongue. Their meaning brings a frown to every noble man’s face, their appearance looks gloomy to every enquirer or onlooker. Such poetry cannot be commended nor considered elegant, since it is far removed from what it intends to convey (*ifhâm*) and contrary to the mutual understanding (*tafâhûm*) which forms the purpose of speech. Thus, naturally, (this kind of poetry) cannot attain its aim and reaches into (the sphere of) vague and enigmatic allusions

(The experts) consider as original (*bâdi‘*) in this poem the following verse
 35. “In the morning grains of musk are on her bed, she sleeps deep
 into the morning, and does not gird herself with a working-
 garment”⁸⁹

88. Ed. Âsaf, 83.4. *Kâmil murâffâl*.

89. Tufail 6.8 practically duplicates the line. Gandz, op. cit., p. 64, calls attention to the fact that ‘Umar b. abi Rabi‘a 197.16,17, took over verbatim the second hemistich of this verse.

In their opinion the second half-verse is original; its implication is that she is leading a pleasant and luxurious life, with somebody to provide for her. By *lam tantatiq 'an tafadduli* (she does not gird herself with a working-garment) he means to say: she does not gird herself (for work) when in her under-garment, '*'an* being used in the sense of *ba'da*. Abū 'Ubaida says: she does not gird herself to work but puts on one single garment only.⁹⁰

(The critics) consider as beautiful (*mahâsin*) (the following verses):

42. "And many a night, (black, or: stormy) like the billows of the sea, lowered its veil upon me⁹¹, with all kinds of sorrows in order to try me.

43 And I said to (the night) when it stretched its back and let it be extended by its hindquarters and its breast heaved heavily:⁹²

44 Oh you long night, bring forth your morning. Your speed of arousing dawn is none too exemplary."

Some compare these verses with an-Nâbîgâ (?d-Dubyâni)'s.⁹³

"Leave me, Oh Umarra, to distressing sorrow and to a night which I endure, whose stars are creeping,

and to a heart upon which night has gathered sorrow that had been far afield, and in which grief has doubled from everywhere.

It was obstinate (by not yielding to the morning) until I said: (this night) will never end, and he who follows the stars (the shepherd of the stars) will never go home."

(Both groups of verses) were laid before one of the caliphs and the verses of Imru'ulqais were given preference and their metaphor was considered beautiful.⁹⁴ He has endowed the night with a breast which is oppressively slow to move away, so it terminates haltingly; (P. 147) he

90. The *mîfdal*, a garment used when staying in the tent, i. e. at home.

91. Ibn al-Mu'tazz, I, 29¹⁵, imitates Imru'ulqais' figure of the night lowering its veil.

92. Ibn Wakî', quoted 'Umda, I, 245, considers vss 42 and 43 the first *isti'âra*. Qurâda, p. 15, quotes vs. 43, the comparison of the night to a kneeling camel, *al-jamal al-bâruk*, as an innovation on the part of Imru'ulqais. Husrî, III, 46, considers Tîrimmâh, ed. F. Krenkow, London, 1927, 1.1.2, inspired by vs. 44 Wasâta, p. 445, praises the metaphors of vs. 43, Râzî, p. 91, vss. 42 and 43.

93. 1.1.3,2 (sic!); ed. Dérenbourg, JAs, 6th series, XII (1868), 272 (trans., pp. 310—11). *Tawil Muwaššâh*, pp. 31—34, has a long discussion of both passages and of the "long night" motive in general. Qais b. al-Hatîm 16.3 is very similar to Nâbîga 1.3.

94. The caliph referred to is, according to *Muwaššâh*, p. 31, al-Wâlid I (705—715). Hattâbî, foll. 35b—36a, and Huṣrî, III, 45—46, report that al-Wâlid argued the case with his brother Maslama and that aš-Šâ'bî (d. 728) was asked to arbitrate.

ascribes to it a number of buttocks (*ardâfan katîratan*) and a long-stretched backbone. (The critics) feel that this (figure of speech) contrasts with Abû Tammâm's uncouth, unusual, objectionable metaphors and that the language is elegant. Know then that though it (really) is sound and elegant, it does not belong to the class which may be called extremely beautiful. There is a touch of constraint (in it) and it betrays traces of toilsome artificiality

(The critics further) select as original (*bâdi'*) from the *qaṣîda*:

47. "And often did I ride forth in the morning, while the birds were still in their nests, on a smooth-haired (*munjarid*) steed, a chain for the wild game, (high like a) palace,⁹⁵
48. persistent (or quick) in attack and flight, exhibiting front and back at the same time, like a bulky rock hurled down by a torrent from on high."

And again:

54. "It has the flanks of a gazelle, the legs of an ostrich, the rapid gait (*vrhâ'*) of a wolf, and the gallop of a young fox."⁹⁶

His phrase *qâid al-awâbid* (a chain for the wild game) is pretty (*malîk*). Similar expressions occur frequently in the language of the poets and of the eloquent, and it is possible (for everybody) to manufacture something like it. Our contemporaries achieve compositions of the same kind and invent beautiful figures of speech (*mâhâsin*) and embellish with them their diction. The earlier poets due to their proficiency and mastery had no need to have recourse to artifice in order to achieve this; it occurred to them quite naturally and in agreement with common usage. In his descriptive attributes *mikarr mifarr* (persistent, or quick, in attack and flight) (Imru'ulqais) combines antithesis (*tibâq*) and comparison (*tašbih*). On the horse's speed there are more beautiful and attractive (*altaf*) passages in poetry. There is real craftsmanship (*san'a*) in his combining four comparisons in one verse (vs 54), but he has found rivals and competitors. It is easy to equal him (in excellence) and to reach him is simple and no special achievement

We have explained to you that this *qaṣîda* and those like it obviously exhibit in their various verses discrepancies in regard to their excellence, corruption (*radd'a*), easiness of elocution, intricacy (*in'iqâd*), soundness,

95. This verse is also quoted *I'yâz*, p. 72 (this translation, p. 5).

96. Halaf al-Ahmar, quoted *Hayawân*, III, 15, praises the verse (also quoted *I'yâz*, p. 74 [this translation, p. 10]) for its comprehensiveness; *Šî'r*, p. 55, lauds it for the beauty of the similes, *Qurâda*, p. 17, for the apt comparison of four elements to four other elements. *'Umdâ*, I, 259, quotes Qudâma who considers the verse as containing the best *tašbih* ever found in Arabic poetry.

looseness (or: weakness, of composition; *inhilâl*), solidity (of texture; *tamakkun*), ease (*tasahhul*), carelessness (*istirsâl*), uncouthness (*ta-wâsâuh*), and general loathsomeness (*istikrâh*). (Imru'ulqais) has associates in (composing) poems like this (*qaṣîda*), (the *qaṣîda* itself) has competitors in its features of beauty (*mâhâsin*), and rivals in its innovations (*bâdâ'i'*). There is no comparison between diction which at one time splits a rock, and at another time melts away, changes color like a chameleon, varies like passions, whose grammatical construction teems with confusion, (P. 148) and whose motives make it vile; and on the other hand a diction that in spite of all its intricacies of thought proceeds in perfect order, whose structure is consistently even, whose formation is harmonious, and which is uniformly pure, splendid and brilliant (i.e., the style of the Qur'ân) Its heterogeneity is homogeneous (*muḥtalifu-hu mu'talif*), its homogeneity is oneness (*muttahad*), what seems remote in it is near, its original elements are familiar, and again what seems familiar is original (*šârid/mutî'*). And (the style of the Qur'ân) is uniform (*wâhid*) despite its variety, and cannot be considered difficult in any case nor obscure in any respect.

We intended to deal with a number of famous *qaṣîdas* to discuss them, to point out their motives (*ma'âni*) and features of beauty (*mâhâsin*) and to mention to you their merits and defects, and we meant to speak to you at some length about this subject (*jîns*) and to open for you this road. Afterwards we understood this to be outside the scope of our book as the discussion thereof pertains to the criticism of poetry (*naqd as-šî'r*) and its control by balance and touch-stone. On that subject there exist books, though they are not exhaustive, and compositions though they may not fathom (their subject). And this much suffices in our book.

We did not want to copy for you what the literary specialists (*udabâ'*) have written about the defects of Imru'ulqais in prosody, syntax, and motives (*ma'âni*), and what has been criticized in his poems, and what (passages) of his *dîwân* have been discussed, for this, too, is alien to the aim of our book and outside of its purpose. We wanted to explain no more than we actually did, (just enough) to make you realize that the way of poetry is a well-trodden road and a much visited abode. Those who deal with it take from it according to their means and obtain from it in proportion to their circumstances. You find that the earlier (poet) employs motives for which a later (poet) has substituted something better inspired by the earlier poet; you find the later poet in possession of motives which an earlier poet had neglected. And again you find motives which occur to both of them together, so as to make of them two companions at one bridle, or two sucklings on one breast. And God gives His favor to whomever He pleases.

PART III

CRITICISM OF AL-BUHTURÎ

Verily, he who compares the Qur'ân with the poetry of Imru'ulqais is farther astray than the "ass of his folk,"¹ and more stupid than Habannaqa.² Even if all of his poetry were like the select verses quoted by us, we would still have to disclaim all appreciation of his verse.³

"Many an aged (wild bull) resplendent like the *sunnaiq* and many an antelope have I roused (lit : terrified) with a prancing (horse; *nahûd*) which starts running in mid-day heat."

Al-Asma'i said · I do not know what are: *as-sinn* (aged bull), *as-sunnaiq*, and *as-sunnam* (antelope). Somebody (else, however), remarked · *as-sunnaiq* is a hill.⁴

In (the same *qaṣīda* Imru'ulqais) says⁵

"He has the (short) ribs of an onager, and the legs of an ostrich,
he is like a noble Caesarean stallion, prone to bite ('adūd)."

(Equally objectionable is) his verse:⁶

"Like sparrows and flies and worms, and more daring than the
greediness of wolves."

And our rejection (*taqibîh*) is strengthened by what follows in other
verses of (the same poem):⁷

"And I have travelled far and wide in the lands under the sun,
until coming home satisfied me more than booty.

And my aspiration was directed towards every noble trait and
thus my merit grew."

1. This is probably an allusion to Mutalammis, *Diwân*, ed. K. Vollers, Leipzig, 1903, 12.1: *himâr al-gaum*.

2. A fabled personage proverbial for his simplicity, cf. G. W. Freytag, *Arabum Proverbia*, Bonn, 1838—43, I, 392—93: *ahmaq min Habannaqa*. See also Bayân, II, 190—91, and *GAL*, Suppl., I, 61.

3. 35.22. *Tarîl*.

4. Cf. Yâqût, III, 471, with reference to this verse. The condemnation of the verse is probably based on dislike of rare words as well as on disapproval of alliteration. For the attitude hostile to alliteration cf. e.g. the recurrent criticism of al-A'şâ's line, 6.37b, whose sequence of adjectives beginning with *š* is objected to, amongst others, by Šî'r, p. 12 (see also below, *Iqâz*, p. 171; this trans., p. 86, and note 19). 'Abid 1.6b, with its three alliterative *š* appears, however, to have escaped censure.

5. 35.16.

6. 5.2. *Wâfir*.

7. 5.9.8.

We are equally affected by what he says in (another) *qasida*, extremely worthless (*fī nihāyat as-suqūt*).⁸

"At times when her mouth, whenever I awakened her from sleep,
was like musk, diffusing its perfume, retained in the straining-cloth
(*faddām*)."⁹

Behold their litters travelling in the morn, like palm-trees of
Šaukān at harvest-time.

As though the tongue of him who drinks (the wine to which the
girl's saliva has been likened) were touching wax (*mūm*) that in-
fects his body with disease."¹⁰

Likewise by his verse.¹¹ (S. 171)

"They do not act like Hanzala's clan. For their decision at their
council was indeed evil!

No Himyarite keeps his pledge and no 'Udas, any more than the
buttocks of a wild ass rubbed sore by the crupper.

Verily, the Banū 'Auf had built up a reputation for themselves
which the intruders ruined when they committed treason."

Likewise by his verse.¹²

"Announce to Šihāb, nay, rather announce to 'Āsim: has the news
of Mālik reached you ?

Verily, we left you behind (in the field) slain, wounded, captive,
like demons

(The captives) walk between our saddles, subservient, but neither
hungry nor emaciated."¹³

8 59.6,7,11. *Kāmul*. The poet is reminiscing of days bygone In vs 5 b he refers to the time when she captivated him with radiant, smiling teeth.

9. Musk was added to the wine but removed before drinking by filtering the wine through a straining-cloth. On the addition of musk, cf. e.g., A. von Kremer, *Culturgeschichte des Orients unter den Chalifen*, Vienna, 1875—77, I, 141, G. Jacob, *Altarabisches Beduinenleben*, p. 102, R. Geyer, *SBWA*, phil.-hist. Kl., CIL (1905), Abh. 6, pp. 91—2. Of verses alluding to the practice Zuhair 1. 32 and 'Abid 5.13 may be mentioned as characteristic instances. The straining-cloth is discussed by R. Geyer, *SBWA*, phil.-hist. Kl., CXCI (1919), Abh. 3, pp. 151—54, where numerous references will be found.

10. It may not be without interest to note that al-Mubarrad, *Epistle, Orientalia*, n.s., X (1941), 377, praises highly vss. 3 and 4 of the same poem.

11. 27.3,4,1. *Munsarh*. Vs. 3b follows the translation offered by G. Ohlnder, *The Kings of Kinda*, Lund and Leipzig, 1927, p. 87.

12. 53.1—3. *Rajaz*.

13. It deserves notice that in this *rajaz* poem the two *misrā'c* of the individual lines do not rhyme.

Slips like these are not confined to him alone. Al-Aṣṭà composed (a number of objectionable verses such as):¹⁴

“May Allāh let you enter the coolness of Paradise, cheerful, in an auspicious way!”
Al-Aṣṭà also said.¹⁵

“While his eye was heedless I shot at his ewe and I hit the center of her heart and her spleen”

He has said about his horse.¹⁶

“He orders lucern for (his) stallion) al-Yahmûm every evening and lets him be supplied with so much barley that he nearly ruins his digestion”¹⁷

He has further said.¹⁸

“(A cook who) roasts meat, handy, active, agile, quick in service.”
All these words have the same meaning.¹⁹

To Zuhair a similar thing happened in his verse:²⁰

“And I took a serious oath by the stations of Minâ and by the place where foreheads and lice are scraped off”

How could this be mentioned in a *qaṣīda* in which (the poet) says.²¹

“Is there anything that would let *ḥatî* (lances)²² grow unless it be the roots (of the ash-tree)? Are palm-trees planted anywhere outside of their proper soil?”

Likewise (open to objection) is the verse of at-Tîrîmmâh²³ (P. 172)

“Surely then shall bring thee to Lamîsa a bold female camel which with her urine has ejected the semen of the stallion”

14. The verse actually is by an-Nâbîga 'l-Ja'âdi. Cf. *Muwaṣṣâh*, p. 65, and the translation, *RSO*, XIV (1933/34), 411, by M. Nallino. *Mutuqârib*.

15. Al-Aṣṭà, ed. R. Geyer, 3.7, trans. by Geyer, *SBWA*, phil.-hist. Kl., CXCII (1919), Abh. 3, p. 75. *Kâmil*.

16. 33.16. *Tawîl*.

17. Al-Yahmûm was a famous horse belonging to an-Nu'mân b. al-Mundîr, last king of al-Hîra, ca. 580—602, cf. G. L. Della Vida, *Les "Livres des Chevaux"* ..., Leiden, 1928, p. 21 of Arabic text, where this verse is quoted.

18. 6.37b, trans. by Geyer, op. cit., p. 15. *Basît*

19. As indicated above, note 4, *Šî'r*, p. 12, criticizes the line for its four needless synonyms. *Sîn*, pp. 262—63, quotes it together with Imru'ulqais 35.16 and Muslim b. al-Walîd 5.15 (p. 47) as examples of bad *tajnîs*. Since all three verses abound in *s* and *š* phonetic dislike may have contributed to al-'Askâr's rejection. Âmîdi, p. 116, also condemns Aṣṭà 6.47b along with Imru'ulqais 35.22a in his discussion of bad *tajnîs*; and *Muwaṣṣâh*, p. 289, rejects Muslim 5.15 with considerable emphasis.

20. 14.6. *Tawîl*. On the vs. cf. T. Kowalski, *AO*, VI (1934), 72—3.

21. 14.41.

22. Cf. Schwarzlose, op. cit., pp. 217—18.

23. 2.10; the translation is F. Krenkow's. *Hâfi*. The poet died ca. 723.

as-sabaniyat: the strong female camel; *al-kirâd*. the semen of the stallion. She lets the semen of the stallion flow out together with the urine. So she had not refused him (as she would have done if she had been pregnant), nor had she conceived and thus been weakened. *al-mâ'ir*. the flowing.

If anybody should say: I find that you are dealing severely with Imru'ulqais and that you are of the opinion that he vacillates between the smooth and the rough, the pleasant and the harsh, the unfamiliar and the familiar, the obvious and the remote, that you further think that balanced diction is the best and succinct composition the most perfect; and that you, thus, deem al-Buhturî superior in this racetrack, surpassing everybody by far in all these respects, and that you are aware that the scribes (*kuttâb*) prefer his diction (*kalâm*) to every other and place his opinion on eloquence (*balâga*) above every other opinion; that, similarly, you detect in Abû Nuwâs splendor of diction and subtlety of ideas which stun even experts of rhetoric and which men of subtle taste and of wit prefer to every other poet, because they attribute to his composition such elegance (*râ'u'a*) as they do not attribute to anybody else, and such ornateness (*zabrij*) as has not been attained by anyone apart from him. If this be so, how can the superiority of any other literary composition (i.e., primarily that of the Qur'ân) be recognized?

The answer is The discussion (of the fact) that it is not permissible to weigh the Qur'ân against poetry has preceded²⁴ There we have shown the literary character of the poetry of Imru'ulqais He is the greatest of all (the poets); on his superiority they all insist. He is their *śaih*, whose excellence they all acknowledge, their leader whom they all imitate, and their *imâm* to whom they all resort. We have further demonstrated that the rank of his poetry is inferior to the rank which must be accorded to the composition of the Qur'ân, and that he could not admix with his poetry (even as much as) the dust of that composition (i.e., of the Qur'ân). When you consider these things he becomes just as it has been said.²⁵

"And in the morning I became to Lailâ like one who looks at the retreat of a star setting in the West at dawn "²⁶

24. In Part Two of this translation.

25. The poet is Majnûn Banî 'Âmir, Qais b. al-Mulawwah, love poet and hero of a celebrated love-story, d. ca. 689. His historicity has, however, been doubted; cf. *GAL*, Suppl., I, 81. Quotations: *Kâmil*, p. 166; *Agâni*, I, 174 and 179; VIII, 172 (anon.); al-Ma'arrî, *Letters*, p. 8, Nuwairî, IV, 198; *ISâj Hamâsa*, p. 156 (ascribed to Muhammad b. an-Numairî); *MM*, p. 158. *Tawîl*.

26. In the same way, Imru'ulqais vanishes from the scene when his work is to be compared with the Qur'ân.

And as it has been said again:²⁷

"Eastward she went and westward went I· so when may the eastbound and the westbound meet?"

Since we have explained, as you know, the fundamental rules (*qâ'ida*) and have recounted to you all the details with which you are now familiar regarding the poetry of Imru'ulqais, we need not discourse on the poetry of every single poet nor on the speech of every eloquent orator. For the special allows inference at (P. 173) the general.²⁸ We have already explained in a general way the difference between the style of the Qur'an and every other (conceivable) style, and its superiority in composition and disposition (*tartîb*), and its preeminence in wisdom (*hikma*) and excellence (*barâ'a*). Then we discussed its distinction above all you have seen. Thus, there remains no (pertinent) question for us (to answer).

We proceed: You know that whoever maintains the superiority of al-Buhturî in poetical skill endeavors to establish his superiority only as against Ibn ar-Rûmî, or to balance their respective merits. But he by no means wishes to place al-Buhturî above Imru'ulqais or any of the latter's class (*tabaqâ*). In the same way Abû Nuwâs' poetry is to be compared to the poetry of his equals alone, and his diction measured against that of his kind amongst his contemporaries.²⁹ The difference between them is but slight and the discrepancy small. If, however, anybody should opine or conjecture that any class of poetry may be compared (*mu'ârad*) to the composition of the Qur'an (on a basis of equality, to him would apply the verse of the Qur'an) "it is as if he fell down from heaven, and the birds snatched him away, or the wind swooped with him to a remote place."³⁰ These are mere flights of fancy which chase and resemble each other, and the purpose at which (the disputant) aims and for the sake of which he tries to harmonize them, is well known and subject to dispute (i.e., this is a common way of arguing and has often been refuted).

Consider what is said of al-Husain b. ad-Dâhhák (d. 864).³¹ He relates

27. *Kâmil*.

28. *al-qâ'il yadullu 'alâ 'l-kâfir*. A more literal translation would be: few words will indicate many facts, or thoughts. The phrase is a commonplace; cf. e.g., *Adab*, p. 19 (= 'Iqd, III, 2); *Hayawân*, III, 26—27 (where the Qur'an is praised for answering just this requirement); *IMudabbir*, p. 46 (= 'Iqd, III, 23); *Sûlî*, p. 230; and *Irâd*, I, 377¹¹ (in a vs. by Ahmad b. Ismâ'il b. al-Hâsib, a correspondent of Ibn al-Mu'tazz).

29. *Agâni*, XV, 97, attributes to the caliph 'Ali the principle that a poet can be measured only against other poets of his own *tabaqâ*.

30. *Qur'an* 22.32.

31. This story recurs *Huṣrî*, II, 17—18, *'Umda*, II, 173, and without the verses of Abû Nuwâs, *Agâni*, VI, 175. Further references in the present writer's article, *JNES*, III (1944), 235.

as follows: I recited to Abū Nuwās my *qaṣīda* in which occur the lines:³²

"Incorrigible (*ṣātirī*),³³ of a disposition that evokes disgust, he adorns his debauchery with (a pretense of) asceticism.

With a cup standing in front of him, you would think him to be a moon that sips some of the stars on the horizon."

And Abū Nuwās recited to me after some days his *qaṣīda* in which the following verses occur:³⁴

"Oh reproachful woman, I satisfied the *imām*, and satisfaction arose, I explained what was on my mind, and clearness appeared.

I told the cup-bearer: Consider (the wine) lawful! It would not be proper that the Prince of the Believers should refuse it while I should drink.

Se he declared lawful the wine on the surface of which you observe contiguous rays

When the drunkard (*ṣārib al-qāum*) swallows it you think he is kissing a star in the darkness of night"

I said to him: Oh Abū 'Ali, this is sheer theft.³⁵ He replied: Do

32. 'Umda, loc. cit.; Agānī, loc. cit.; Nuwairī, IV, 108 (vs. 2 only). Munsarīh.

33. The word, which is missing in the dictionaries, is explained, 'Uyūn, II, 256, note 4, and Agānī³, VII, 155, note 1.

34. ed. Āsaf, 244.6—9; vss. 1—2 also *ibid.*, 51.4,5; 'Umda, II, 173 (vs. 4 only). *Tawīl*.

The last verse apparently implies that the night was devoted to drinking. This custom differs from pre-Islamic convention when the morning was banqueting time *par excellence*. A change took place in some circles sometime during the first half of the 8th century. Witness the verses of Jarīr (d. 728) and al-Qutāmī (d. 719), referred to by I. Kratchkovsky, *Festschrift Georg Jacob zum 70. Geburtstag zugeeignet*, Leipzig, 1932, p. 153. Al-Aḥṭal (d. 710), on the other hand, never once sings of a banquet held at a time other than the morning. The verses by Ibn al-Mu'tazz (d. 908), quoted by A. Mez, *The Renaissance of Islam*, English edition, London, 1937, p. 260, show that in his time both morning and evening were used for drinking bouts, but that fashion began to favor definitely the later hour. In a lengthy *muzdawī* poem, *Diwān*, II, 110—16, Ibn al-Mu'tazz ridicules the morning as utterly unsuitable for entertainment. 'Umda, I, 157, refers to the poem as being entitled *fī damm aṣ-sabūh* (In Depreciation of the Morning Draught). In the days of Ḥāfiẓ (d. 1389), the drinking was done at night. The references in his poems to the morning draught appear as classical reminiscences rather than as actual descriptions of contemporary mores. Cf. G. Jacob in *Orientalische Studien Th. Nöldeke ... gewidmet*, Giessen, 1906, II, 1071—72.

35. *musālata*. Cf. Lane, s.v.

you think they would give you credit for a (new) motif as long as I live?³⁶

So look at this grabbing, forging, and imitating! Al-Ḥalī³⁷ was conscious of (P. 174) the novelty of this motif. But his expression is not commensurate with his thought. For his word *yakra'* (he sips) is not correct and is obviously clumsy, incongruous, and absurd, since it is not correct to represent the moon as sipping the stars. With *idā 'abba fihā* (when he swallows it) Abū Nuwās wishes to employ a very strong expression. He could have chosen another word for drinking. If he had done so, it would have been better. His words *ṣārib al-qāum* are constrained; but some mannerism or other could not be avoided to secure the establishment of the metre. Then his phrase *hilita-hu yugabbilu fī dājin min al-laili kaukaban* (you think he is kissing a star in the darkness of the night) is a comparison applicable to only one condition in which a drinker may find himself, namely that he drinks in a place where there is no light and that he gets the wine only at night.³⁸ Thus it is not a comparison (*tašbih*) encompassing all possibilities of the situation and all its beauty (*malāha*). Ibn ar-Rūmī truly has said something that is more to the point (*auqa'*), more gracious (*amlah*), and more original (*abda'*):³⁹

“And many a slender (youth) whose beauties were perfect so as to make boundless the desire of the soul,

The cups long for his lips and while in his hand they yearn for the prison (i.e., the mouth).

(Such a one) I have beheld while the cup was between his mouth and his five fingers,

And it seemed as though the cup and the drinker were a moon kissing the cheek of the sun.”

There is no doubt that the comparison of Ibn ar-Rūmī is more beautiful and more startling (*a'jab*), were it not for the fact that he had to employ two lines (vss. 3 and 4) while (both al-Ḥusain and Abū Nuwās) were able to condense it into one single verse. Moreover, they were the first to give expression to this idea.

By all this I only wish to teach you that these are matters well within range (of our mind), subject to quarrelling and dissension, with which

36. Cf. the present writer, *JNES*, III (1944), 234—254, for the Arab attitude toward plagiarism.

37. Al-Ḥusain was known by two nick-names, al-Ḥalī' and al-Āṣqar, cf. *Agāni*, VI, 170.

38. For the times at which drinking was in order, see above note 34.

39. *Diwān*, ed. K. Kilānī, Cairo, 1342/1924, 145 4—7 (p. 107); *DM*, I, 306 (vss. 1 and 4); Murtadā, IV, 40 (vss. 3 and 4; anon.); ‘Umda, II, 173 (vss. 3 and 4); Nuwairī, IV, 108 (vss. 1, 3, and 4); Daudpota, *op. cit.*, p. 137 (vss. 3 and 4). *Kāmil*.

ambitions are connected, and towards which aspirations are raised (The literary achievements of the kind described) are in keeping with our nature and within the compass of our lights (or: attainments) and commensurate with our (human power of) expression (while the Qur'ān is not) The admiration of people for this and similar poetry, and the preference accorded by some to the poetry of al-Buhturī over that of Abū Tammām, 'Abdassamad (b. al-Mu'addal),⁴⁰ and Ibn ar-Rūmī, and of others for one or all of them over (al-Buhturī), and again the rejection by other people of the (scientific) understanding (of literary problems; *ma'rifa*), all this cannot affect us (in our fundamental views), nor induce us to abandon the ideas which we wish to convey.

Now we shall turn to one of the *qasidas* of al-Buhturī to discuss it just as we have discussed (P. 175) the *qasida* of Imru'ulqais, to the end that he who studies our book may gain in clarity of vision, acquire one of the secrets of science (*ma'rifa*), and become aware of the method of weighing (the different poets) and of their comparison (or similarity) and their relation (to each other; *muqâraba*). (For this purpose) we choose that *qasida* which we remember as the most excellent of all his poetry.

I heard the Sâhib Ismâ'il b. 'Abbâd⁴¹ say: I heard Abû 'l-Fadl b. al-'Amîd⁴² say in the name of Abû Muslim ar-Rustamî: I heard from al-Buhturî that the best of all his poems was (that beginning with the words):⁴³

"Welcome to that approaching phantom..."

The Sâhib continued I heard Abû 'l-Fadl b. al-'Amîd say· (By no means), the best of his poems is his verse on old age:⁴⁴

"Chide (old age) away! If only it could be driven off!..."

Said the Sâhib: I was asked for my opinion and I answered· Al-Buhturî knew his own poetry better than any other person

We (i.e., al-Bâqillâni) now shall state regarding this *qasida* what is appropriate to a poem of this type⁴⁵

1 "Welcome to the approaching phantom! Did it do what we wished or not?"

40. A rather minor poet, contemporary of Abû Tammâm Specimens of his verse are preserved, e.g., by as-Sûli, *Aurâq, Abbâr aš-šu'ârd*, ed. J. Heyworth Dunne, London, 1934, pp. 39 and 136, and *Muwaššah*, p. 346l

41. Famous statesman and patron of literature, author of philological tracts, d. 995.

42. Important statesman and stylist, d. 969 or 970.

43. II, 217¹²ff. *Kâmil*. Buhturî has some literary criticism in a poem addressed to al-Hasan b. Wahb, *Diwân*, Cairo, 1329/1911, I, 68. *Fawâ'îd*, p. 218, has the highest praise for the critical acumen the poet displays in this passage.

44. II, 182¹a. *Basit*.

45. II, 217; vss. 1 and 2 of the poem, lines 12 and 13 of the page. *Kâmil*.

2. A ray of lightning journeyed by night in the grove of Wajra.
By its radiance the necks of the erring mounts find their direction
(again)."

His words *dâlikum al-hayâl* (that phantom) are difficult to enunciate,⁴⁶ unduly long, and a padding. Another formulation would have been more fitting. Easier (to enunciate) is the verse of as-Ṣanaubarî (d. 945).⁴⁷

"Welcome to this visitor above all others: the sun has risen in the revolving sky."

The sweetness of poetry is destroyed by the (unjustified) addition or omission of a single letter.⁴⁸ Through it, sweetness turns into dryness, witticism becomes stale, eloquence languid, excellence constrained, ease labored (*ta'assuf*), evenness (*malâsa*) twisted and entangled. This (criticism) is (however only) part (of what is to be said about the verse).

There is another point (of objection), namely, that this address is only correct as long as the phantom is addressed while actually approaching. It is a defect that he specifies minutely the details of the visit (of the phantom). Thus the discourse renders his idea only imperfectly. Al-Buhtûrî with all his technical virtuosity and skill is fond of this type of diction and does not consider its consequences, for his elegance (*malâha*) of style covers such slips before the eyes of the onlooker.

The phrase: (P. 176) "Did it do what we wished or not?" is neither elegant (*rašiq*) nor graceful, although it is in keeping with the rest of the discourse.

The second verse ranks high for splendor, has an original beginning, is beautiful, pleases the eye and the ear; it fills mind and heart, makes the soul rejoice and its gentleness penetrates our very hearts. Al-Buhtûrî himself used to term verses like this one "veins of gold." It is in lines of this kind that he particularly displays his eminence in technique and his clever rhetorical skill. Nevertheless there are certain defects in the verse which we are going to explain and which are not redeemed by its ornate (*dibâja*) elegance and its ingratiating splendor. These (flaws) are: He compares the phantom to a ray of lightning because of its (sudden) appearance on its nightly journey, as it has been said (by other poets)

46. Al-Bâqillânî's objection to this phrase is not founded on good authority. The words definitely meet the phonetic beauty requirements put forward by the theorists; cf. *Bayân*, I, 72; *Sîr*, pp. 52ff.; *'Umda*, I, 231—32; *IA*, pp. 56—74 (with Ibn Hadid's remarks, *al-Falak ad-dâ'ir 'alâ 'l-Matal as-sâ'ir*, Bombay, 1308/9, pp. 83—5); Qazwînî and Taftazânî, I, 77; *Muzhîr*, I, 94ff.

47. *Sari'*.

48. Very similar, *IA*, p. 57.

that (the phantom) travels by night like the breeze of the Eastwind rendering fragrant whatever it passed. Similarly (in this metaphor, the phantom) illuminates the places where it alights and makes resplendent wherever it passes. This would be (permissible as a) hyperbole (*guluuw*), were it not for the fact that he mentions Batn Wajra as a padding. For this specification involves a defect inasmuch as a small light suffices to illuminate low and depressed grounds, while it would not suffice for any other formation. It was therefore not appropriate that al-Buhturî should relate that (lightning) to Batn Wajra.⁴⁹ The delimitation (*tahdîd*) of the place, though it be a padding, is still preferable to that used by Imru'ul-qais (when he says):⁵⁰ "... for the remembrance of Saqt al-Liwâ between ad-Dahûl and Haumal and Tûdih and al-Miqrât." Imru'ulqais was not content with one specification (*hadd*) but he delimited (the area in question) by four specifications as if he wished to buy the site (*manzil*) and was afraid—if he made a mistake in one of the borderlines—that the purchase would be void or its conditions invalid. This is one chapter (of criticism of this verse).

Further: (according to poetical convention) the phantom (*hayâl*) should only be described as discreetly hiding its traces, as presenting its affairs (lit.: demand; *matlab*) with delicacy, and as approaching with grace. The way (al-Buhturî) describes it, however, is the very opposite and contradicts the (original) purpose of (the phantom motif). It is not admissible to assume that al-Buhturî (at the end of the first verse) breaks off the discourse and makes a new start by mentioning lightning which flashes from the abode of his beloved in Batn Wajra. For if he had actually made such a break he would have abandoned the approved composition (al scheme) without introducing a (commendable) innovation. Moreover, there would have been no point in this, for every lightning gives light and enables one to find the right way in the darkness. What he puts into verse is of no avail and does not advance the thought. It conforms, however, to his (artistic) purpose: he had a talent for finding ingratiating expressions, but he did not aspire to present an idea, acceptable to all. Similar instances show that he endeavored above all to find suitable expressions and contented himself with indicating his ideas by allusions (*išârât*). This is poetry of sweet words, but few ideas, like the following verses.⁵¹

49. The implication is that the smallness of the amount of light required for illuminating a narrow grove reflects unfavorably on the splendor of the phantom and thus indirectly on the beloved.

50. 48.1b,2a. See above, p. 61.

51. The poet is Kuṭayyr 'Azza, *Dîwân*, ed. H. Pérès, Algiers, 1928—30, 9.5—7. *Qânnûn*, p. 439, quotes vs. 3, ascribing it to Ibn at-Taṭriyya. *Tawil*.

(P 177) "When we had finished with our tasks in Minâ, and every-body had touched the corners (of the Ka'ba),

And our saddles had been affixed to the hump-backed *mahârî* (camels), and he who had parted in the morning could no longer see him who had left in the evening,

We took up the threads of our talk, while the valleys overflowed with the necks of the mounts."⁵²

These are phrases whose beginning and end are wide apart, sweetly selected, but of little meaning and significance.⁵³

3 "I have been debarred from a tender bough (i.e., a young woman) and her favor has been denied. If she had given of herself to us generously, she would not have been held in mean estimation.

4. (She) resembles the full moon, except that she does not cause insanity,⁵⁴ a twig, except that she is not bent, a sandy hillock, except that she does not overflow "⁵⁵

In the first verse (vs. 3), in spite of its mannerism, caused by (his quest of) antitheses (*mutâbaga*) and his painful exertions in technique, the words are more abundant than the ideas, and the expressions more numerous than the thoughts; and you should realize that verses like these have no other aim than the employment of phrases.⁵⁶ If he had said she is debarred and debarring, he would have avoided (undue) prolixity and marring (or. strutting, parading) verbosity of diction. Moreover, the motif is common (*mutadâwil*) and on everybody's tongue

As to the second verse (vs. 4), you know that the comparison with the full moon, the twig, and the sandy hillock is a common theme transmitted

52. A similar phrase, using *mâla* for Kütayyîr's *sâla*, occurs *Mufaddalyyât* 18.1, in a verse by 'Abdallâh b. Salima.

53. *Ši'r*, p. 8, criticizes these verses more explicitly in the same vein. In a passage of remarkable beauty, *Aṣrâr*, pp. 14—17, al-Jurjânî takes the opposite view of the verses, trying to show in detail that their charm derives primarily from the ideas presented or implied and that the flawless wording is nothing but a contributory factor toward their entralling aesthetical effect. Mehren, p. 35, offers a translation of the three lines.

54. For *qamara* in the sense of 'to cause insanity', cf. 'Umar b. abî Rabî'a 16.6 (*maqmûr*, deprived of his reason, moon-struck, so also Ibn Qais ar-Ruqayyât 10.8), 18.4 (*qamarat-hu* . *uht rî'm*, the sister of a wild cow has deprived him of his sanity), 199.5 (*wa-Hindun qamarat-hu*, and Hind deprived him of his senses). Abû Nuwâs (ed. Ahlwardt) 29.8, alludes to the magic influence of the full moon Cf. also Ibn al-Mu'tazz, II, 118¹⁷, where *muqmîr* probably means "bewitching" or the like.

55. II, 217^{14, 15}.

56. The tenor of this passage reminds one of the remarks on Plato of Dionysios of Halikarnassos in his *Letter to Pompeius Geminus*, ed. W. Rhys Roberts, in. *Dionysius of Halicarnassus: The Three Literary Letters*, Cambridge, 1901, ch. 2, p. 99.

from of old. There is no merit in such comparisons. There only remains (to his credit) the skill with which he compares three elements to three others in one verse. But this also is a cheap (accomplishment) since the theme has been repeated ever so often. Still there is one other thing (to be said in his favor), viz. the use of the (internal rhyme called) *tarsī*⁵⁷ throughout the verse, though he is guilty of mannerism (*takalluf*) by inserting his "exceptions" (*istilānā'at*)⁵⁸ The comparison with the twig would have sufficed. So when he adds "like a twig but unbent," it is a faulty mannerism. It is an addition that could be dispensed with. The same applies to his phrase "like a sandy hillock, but not overflowing," for if the sandy hillock were conceived of as overflowing the comparison (with the girl) would no longer be absolute(ly fitting). There is therefore no reason for his restriction (of the comparison).⁵⁹

5. "In you, oh Su'ād, beauty (*husn*) does not benefit (*muhsin*) him that (lit.: what, *má*) approaches it and charm (*jamál*) is not generous (*mujmil*, or: grace is not gracious).

6. Upbraiding him who is in love! Verily, one of the features of hidden passion is obstinacy against a reprobation."⁶⁰

In the first verse (vs. 5) 'inda-ki (in you) is a padding, neither to the point nor original (P. 178) and it involves constraint (*kulfa*). You realize that the idea which he wants to convey has again and again been on the lips of poets. (The verse) exhibits one additional flaw, for he mentions that her beauty does not affect him graciously in exciting his passion and in rousing love in his heart. The truly passionate and enamored cherish just the opposite of this idea. The following verse of Kušājim (d. 961 or 971) is sounder than this one and freer from defects.⁶¹

"By the life of your beauty, be kindly, and for the sake of Him who conferred grace on you as a *waqf*,⁶² be gracious "

In the second verse (vs 6), *fī hāitu* (where) is an objectionable padding, and it is uncouth, incongruous, and harmful to the tenor of the verse. It is like a patch of leather on a beautiful brocade, marring its beauty and ruining its elegance. Then there is a flaw in the motif. for obstinacy to reprovers does not point to hidden passion. If it were hidden (the reproachers) would have no cause for reproaching him. So (al-Buhturî) has made it clear that he is concerned with massing expressions rather

57. On *tarsī*, see above, *I'yáz*, p. 87, transl., p. 35, and note 267.

58. On *istilānā'*, see above, *I'yáz*, p. 94, transl., p. 48, and note 372.

59. Âmîdi, p. 155, praises this verse contrasting it favorably with al-Buhturî, II, 136¹.

60. II, 217^{16,17}.

61. Kâmil.

62. Mortmain.

than ideas. Further, even if the verse were free from this defect, there would not be any original idea in it, nor anything surpassing what other poets have said on the subject of reproach. For all this is stock commonly owned (by the poets) and phraseology repeated over and over again.

7. "Is the tension obsessing every slave of love oppressing you? or what (other) harm does waiting in a (forsaken) abode inflict upon you?"

8 When he is asked he is unable to answer and cannot reply. But how (much worse) does he feel when he is not (even) asked!"⁶³

I am not denying the beauty of these two verses, their pointedness (*zarf*), elegance, delicacy, brightness and splendor. However, the first verse (vs. 7) is, so to speak, cut off from what precedes it, since it fails to convey any information concerning the reproacher and mentions the reproach only in a manner not relating it to (the reproacher). Further, what he says about tension (*intizâr*), though fine in wording, is forced in thought, for he who waits in the (forsaken) homestead does not suffer from the tension of waiting. He only stands in sorrow, humiliation and perplexity. The second hemistich is to the point while the first is forcibly dragged in (*mustajlab*). It relates to a subject not mentioned before because the nature (*wad'*) of the verse would require that the reproach be mentioned before the waiting, while, as a matter of fact, no earlier reference to the reproach is to be found in his poem.

The second verse (vs. 8) is connected with the first (vs. 7) and has no meaning independent of this connection. (P. 179) The dependence of a verse on another is disapproved of, the accepted opinion being that a verse complete in itself for its meaning is the desirable thing, and that an independent half-verse not resting on the second halfverse is (still) better, more perfect and more beautiful.⁶⁴ His saying *fa-kaifa yakûnu in lam yus'al* (but how does he feel when he is not asked?) is very pretty, and the nicety of the earlier (part of the verse) does not make it stale (*yastamirru*) nor is the brilliance of the discourse interrupted. The line has one more defect though, since it is not correct to say that it is the question which makes it impossible for him to reply, although the wording requires such an assumption.

9. "Do not trouble yourself with tears for me, (Oh companion), for I myself have tears enough to weep sufficiently and even to spare.

10 I settled down on the mountain side far away in order to rid (myself of my pains), but I see Šary when eating *hanzal* (two kinds of colocynth; i.e., I do not hope for any change for the better).

63. II, 217^{18,19}.

64. This is the generally accepted opinion of Arabic theory; cf., e.g., *NN*, pp. 78—9; *Iqd*, IV, 24; *Sin*, p. 26, *Muwaššah*, pp. 12, 41, 261; *Šams*, p. 260; Mehren, p. 188. Cf. also *GAL*, Suppl., I, 26, note 3.

11. Like Tarfa, when he apprehended a blow on his head, thought little of the bleeding of the median vein in his arm (*akhal*).⁶⁵

The first verse is opposed to the usual treatment of the motif which requires seeking assistance in shedding tears and help in weeping. It also contradicts the first part of his discourse which addresses the reprovers while this (verse here) addresses a companion. I have already pointed out to you that people bestow more care on words and their embellishments (*taṣnî‘*) than on accuracy (*dabt*) and organisation (*tarkib*) of ideas. This is why Allâh said: “It is the poets whom the erring follow: (225) Seest thou not how they rove distraught in every valley ? (226) And that they say which they do not.”⁶⁶ Thus Allâh has made it known how the poets follow the word wherever it directs them, how the word obeys them, and how the ideas follow in the wake of their words. And this is the very opposite of the real purpose of discourse (*ḥutâb*); therefore, finding eloquence in a (prose) discourse is easier and more likely (to happen, *amkan*, than finding it in poetry). By this method (i.e., by bestowing most attention to the thought) the most eloquent (*ablaj*) discourses are achieved. Further, even if this and the following two verses were free from defects like the above, there would not be anything (in the whole passage) excelling any other poet’s poetry or any speaker’s speech.

wa’l-ṣarya arâ ... (and I see the colocynth)· though this phrase is a good piece of craftsmanship as an antithesis (*tibâq*) and an easily comprehensible *tajnîs* (*tajnîs muqârab*)⁶⁷ it is nevertheless heavy on the tongue as a whole. And such (cacophony) is (universally rejected). For the same reason Abû Tammâm’s verse is criticized:⁶⁸

“He is a noble man; when I praise him, I praise him and all the people do so with me; when I blame him, I blame him alone.”

As-Ṣâhib Ibn ‘Abbâd told me that he was in accord with Abû ‘l-Fâdî b. al-‘Amîd on (the subject of) the beauties (P. 180) of (Abû Tammâm’s) *qâṣîda* till he arrived at this verse, whereupon he pointed out to him that the words *amduhu-hu amduhu-hu* (... I praise him, I praise him ...) are objectionable, sounding heavy because of the sequence of gutturals.⁶⁹ Afterwards I noticed that earlier (critics) had discussed this point, and I

65. II, 217²⁰⁻²². For vs. 11 cf. the proverb *ba’d aš-ṣarr ahwan min ba’d*, Freytag, *Proverbia*, I, 157—58, with references.

66. Qur’ân 26.224—226. It should be noted that al-Bâqillâni sacrifices consistency to polemical zeal. On p. 131 (trans., p. 61) he severely censured Imrû’ulqais for expecting his companions to shed tears along with him.

67. For the translation of *muqârab* cf. Mehren, p. 28.

68. 129.8. *Tawîl Dâlî’l*, p. 46, Sûlî, *AT*, p. 204 and Râzî, p. 26, quote the verse in the same connection.

69. Ibn al-‘Amîd’s objection to the verse is briefly stated, ‘*Umda*, II 251.

learnt that this problem is well known to the experts.⁷⁰ Further, the phrase '*inda akl al-hanzal* (when eating colocynth) is neither beautiful nor to the point (*wâqi‘*).

The third verse (vs. 11) is outlandish (*ajnabî*) in its wording and strange in its nature (*tubâ‘*), deviating from all of al-Buhturî's poetry. Its dryness and crudeness (deform it) even if the idea should be (considered) sound.

12 "And many a man noble (*ajarr*) and renowned (*muhajjal*) in dark hours I left on a (horse) with a blaze on its forehead (*ajarr*) and with white spots on its legs (*muhajjal*),

13. resembling a (stone-) built temple, except that in beauty it was like a statue within a temple (*sûra fi harkal*)."⁷¹

The first verse (vs. 12) has no appropriate starting-point (or: is introduced without an appropriate transition) and is cut off from the preceding discourse; and (al-Buhturî) usually introduces new ideas in the same abrupt manner. He is not eminent in this kind (of poetical technique), for which (lack of ability) he is criticized and rebuked. For he whose craft is poetry and who derives his livelihood from it and yet neglects (a problem) that faces him in every *qaṣida* and disdains to solve it and to remove it in spite of his repeated endeavors (of writing long *qaṣidas*)—for, as a rule, he commences his poems with a twenty-verse *nasîb* (love prologue) and continues it with much craftsmanship in the verbal composition, (careful) in the trimming of the words and their embellishment—is highly deserving of reproach. He thus shows most clearly his own shortcomings and his failure to overcome them.

wa-ajarra fi 'z-zamani 'l-bahîmi 'l-muhajjali (and many a noble and renowned man in black hours). To ascribe renown (*tâḥjîl*) to a person lauded is cheap and not good. It would have been possible to say that when the poet joins a nobleman he himself also acts nobly, follows the nobleman's course, and hurries forth with him to the hippodrome (of generosity), instead of surrendering his place next to (the nobleman by leaving him as indicated in vs. 12). As the verse reads, however, (it sounds like an) excuse and it would have been preferable to refrain from such a formulation. His sole purpose is to join the *‘ajz* to the *ṣadr*⁷² and to introduce some sort of *tajnîs*. There is a flaw, however, in this (*tajnîs*) because the outward form of his phrase would lead one to suspect that he

70. Cf. the references quoted above, note 46.

71. II, 217^{23,24}.

72. *ṣadr* is the technical term for the first foot, or the first hemistich, *misrâ‘*, of a verse, *‘ajz*, that for the last foot, or the second half-verse.

departed on the first *agarr*.⁷³ Even if he had avoided this (blemish), the verse would not surpass the usual limitations of the poets and the everyday sayings of the people.

When he mentions the temple (*haikal*) in the second verse (vs. 13) and leads the *'uz* of the verse back to this word, he may think that by (using) this particular word he has achieved something, so much so that he even repeats it: as a matter of fact, however, (*haikal*) is a heavy word. We, at any rate, find that the other poets when they wish to make (P. 181) a comparison of this type say *mâ huwa illâ súra* (statue, image), or *mâ huwa illâ tímâl* (the same), or *mâ huwa illâ dumya* (the same), or *mâ huwa illâ zâbyâ* (young gazelle) (all these words being of a more pleasant sound than *haikal*), or they use similar words which are easy on the tongue and the ear. Besides, al-Buhturî corrected himself by stating that the horse is like a statue in a temple. If he had confined himself to the mention of the statue and had omitted the temple it would have been more fitting and elegant. If the magicians (*ashâb al-'azâ'îm*) would pronounce this word (viz. *al-haikal*) again and again against the *shayâtin* (devils), they would scare them away and frighten them with it. This is a (kind of word) belonging to their language and in keeping with their craft.⁷⁴

14. "Full (of flesh) in the ribs (is the horse, *wâfi 'd-dulû'*); on the day of attack the ties of his saddle-girth are tightened on (a horse) of noble descent from father and mother

15. (The horse's) maternal uncles belonged to the two Rustam in Fârs, and his ancestors (on the father's side) to the two Tubba' in Maukal."⁷⁵

The noble form⁷⁶ of the waist is one of the (usual) topics of praise in a horse; so al-Buhturî does not introduce anything original. *yušaddu 'aqdu hizâmi-hi* (the tie of his saddle-girth is tightened) is a forced and incorrect expression. Such a phrase used by a man like him is not ac-

73. I.e., the analogy of other verses is apt to make the hearer relate the first *agarr* to the horse before the sequel makes him correct his mistaken impression.

74. The magicians are fond of using words difficult to enunciate and difficult to comprehend. The criticism of the word *haikal* is, however, unfair inasmuch as it belonged to the accepted vocabulary ever since Imru'ulqais, 48.47, used it; for references cf. Gandz, *op. cit.*, pp. 76—77, and Geyer, *SBWA*, phil.-hist. Kl., CIL (1905), Abh. 6, pp. 114—19, on comparisons of the camel to buildings.

75. II, 217²⁵, 218¹. Maukil, or Maukal, is a place in the Yemen, cf. Yâqût, IV, 688, who quotes Labid, ed. A. Huber and C. Brockelmann, Leiden, 1891, 42.19, in support

76. *nabl*, for the translation cf. 'Antara 21.26, and LA, XIV, 163.

ceptable, even though we might accept it from another man, for (al-Buhturî) has thoroughly studied (the import of) words and subjects them to sharp criticism (*naqd*). Why did not he say: *yušaddu hizámu-hu* (his saddle-girth was tightened)? or insert a padding other than ‘aqd (tie)? This verse has indeed become tongue-tied (*‘aqida*) by the mention of the tie (*‘aqd*). *yaruma ‘l-liqd’i* (on the day of battle) is one more unnecessary padding.

As for the second verse (vs. 15), the idea it expresses is more correct than the wording thereof, since the words chosen are inconsistent with the character of the verse, and are crude and repugnant.

16. “He darts along like an eagle that has descried a prey, and he shoots forth like a hawk.
17. He listens intently with two thin (ears), which resemble sheets of paper on which there is continuous writing.
18. He does not loathe small impurities in the water even if the female slaves of the squint-eyed Hamdawaih⁷⁷ would lead him down to the watering-place.”⁷⁸

The first verse (vs. 16) is correct. People have given expression to the motif before. So he has not preceded anybody nor expressed anything that has not been said before him. Rather it is a traditionally transmitted motif. There exist many comparisons for the speed of a horse amongst which this is not exactly the most original. For instance: (the horse) outspeeds the eye (*tarf*), overtakes the wind, keeps pace with a thought, and outleaps the glance (of the eye). If the quotation of all the beautiful phrases that have been used on the subject would not divert the discussion from the object of this book,⁷⁹ I would cite for your thorough study all that has been approved with regard to this theme. Know then that he did not (P. 182) introduce here anything exceedingly and indescribably beautiful although the “darting” in combination with the “shooting forth” is indeed a new feat. In reality, however, the horse does not possess this quality (of shooting forth and darting), only its utmost speed may be likened in its swiftness to the shooting down of the falcon or the eagle. This particular speed, however, is not the swiftest speed which (the falcon and the eagle) can reach.

77. Al-Buhturî probably refers to Hamdawah b. ‘Ali b. al-Fadl as-Sa‘di, appointed governor of Ädarbaijân by al-Mutawakkil in 234/848–9; cf. Tabarî, III, 1380. *Irṣâd*, VII, 227–28, explains that Hamdawaih was an enemy of Muhammad b. ‘Ali al-Qummi to whose praise Buhturi’s *qasîda* was dedicated. The quip against Hamdawaih recalls the *istitrâd* of Horace against “blear-eyed Crispinus,” *Satires*, I, I, 120–121.

78. II, 218^{2,4,17}.

79. Read: *al-kitâb*.

The second verse (vs. 17) contains the assertion that the two ears are, as it were, of paper that has been used for writing. He only means to emphasize their pointedness (*hidda*), the celerity of their movements, and their keen perception of any noise, just as paper is affected by a slight wind. As it stands, the comparison is not correct. If the comparison is really to be interpreted as we assume, it is indeed beautiful, but the words do not indicate (this interpretation). It is only recognizable by implication. This verse is not pleasing (*râ'iq*) in its wording nor is the wording consistent with its character, except (for the words) *mutawajjis bi-raqiqatāin* (listening intently, or: nervously with two thin ears),⁸⁰ but to this extent it is beautiful.

As for the third verse (vs. 18), we have mentioned above in this book⁸¹ that it belongs to the category of digression (*istitrâd*), and we have quoted corresponding verses from Abû Tammâm and others. The group of verses (*qit'a*) of Abû Tammâm (cited there) reaches the highest degree of beauty attainable in this category. What came to al-Buhturî's mind in this verse is in my opinion not new, either in form or in substance. It is a very uncouth line, that has become a (veritable) mote in the eye of this *qaṣida*, nay, a plague and a sore spot. It makes turbid (the poem's) clarity, dims its splendor, and obscures its light. What does it contribute to the praise of the horse that he does not loathe small impurities when he is conducted to them? (It seems) as though (al-Buhturî) had wished to imitate Baššâr (b. Burd) who said:⁸²

“And ('Umar b. al-'Alâ')⁸³ does not drink water unless it (is mixed) with blood.”

And if al-Buhturî meant to avoid this class (of descriptions) and to keep off this track, why did not he qualify (the horse) as requiring only little water as al-Mutanabbi did when he said:⁸⁴

“He always reaches (places) with his horse which are considered hard to reach. If the rays of the sun were water, he would bring his horse there for watering”

80. B. Geiger, *WZKM*, XIX (1905), 367 ff., in discussing Tarafa 4.33, makes it clear that *tawajjasa* has the overtone of apprehensiveness (in listening). It is, however, obvious that al-Buhturî did not intend to describe the praised horse as fearful.

81. *I'jâz*, p. 93 (trans., p. 47).

82. 'Uyân, III, 134; 'Iqd, I, 63; Agâni, III, 46, and XXI, 114; BB, p. 78; DM, I, 60; Amâli, II, 263 (anon.); 'Umda, II, 175; Nuwairî, III, 189. *Mutaqâdrub*.

83. Cf. Part One, note 291.

84. 220.10 (p. 530). *Tawil*.

Or why did he not follow in the steps of the poet who said.⁸⁵

"I certainly loathe water mixed with impurities, when many people have gone down to it (to drink)."

wa-lau auradat-hu yauman (if there would bring him down to the water one day) is a chilling padding. Further, his expression *Hamdawashi 'l-ahwālu* (the squint-eyed Hamdawaih) is very (P. 183) uncouth. How hateful and odious is this verse, how heavy and foolish! Its defect was veiled from al-Buhturī's eye only, by his desire for digression (*islitrād*) and its insertion appeared as an ornament to him only (for the same reason). And why did (he) not desire to achieve this digression in a manner that would not have impaired the splendor of his speech, nor detracted from the meaning of his words. It would have been possible to do so and not beyond his reach.

19. "A tail dragged in the manner of a cloak drives away the flies from a mane resembling a veil that is let down.

20 You would imagine that the Gemini shine on his ankles, and the full moon on his bright forehead."⁸⁶

The first verse (vs 19) has an uncouth beginning and is cut off from the preceding discourse. We have already mentioned that al-Buhturī is not particularly interested in (smooth) connection of the discourse and the joining of one part to the other. He exercises his craftsmanship in another direction (of artistic technique). It would have been necessary for him to say. a tail like the cloak. And, indeed, the omission of the connection is neither orderly nor pleasant. The right procedure would have been not to hide (the connection) and not to deviate from precedent. Besides, his phrase: just as the cloak is trailed, is bad when one comes to visualize the comparison (*tahqīq at-taṣbīh*), and it is neither correct nor an adequate expression, unless we are to make the far-fetched assumption that he speaks of a tail which the horse (really) drags like a cloak is dragged⁸⁷ *yadubbu 'an 'urfin* (it drives away from a mane) is neither beautiful nor

85. The poet is Jamil b. Ma'mar. *Dīwān*, ed. F. Gabrieli, RSO, XVII (1937/8), 151: 83.3; *Muwaṣṣah*, p. 115 (anon.); Iḥallikān, I, 116 (trans., I, 333), II, 300 (trans., IV, 264; ascribed to Ibn at-Taṭriyya); Nuwairī, I, 269 (anon.), *Hizāna*, III, 94. *Tawil*.

86. II, 218^{5,2}.

87. Murtadā, IV, 12, quotes al-Āmīdī (= *Muwāzana*, p. 150) who criticizes the verse II, 218⁵ (here, vs 19)—and Imru'ulqais 19.29—for presenting the horse with an overly long tail; Imru'ulqais 48.55b (which al-Bāqillānī, too, quotes at the end of this paragraph) says the right thing on the subject. In both Murtadā and Āmīdī, the discussion is more extensive than in *Iqāz*. On p. 13, Murtadā excuses both poets on general grounds and maintains that al-Buhturī aimed at *mubālaga*.

true (as a statement). The commendable quality (in a horse's tail) is described by Imru'ulqais as follows⁸⁸

"A bit above the ground, not inclining to one side "

tatawahhamu 'l-jauzâ'a fi arsâgi-hi (you would imagine that the Gemini shine on his ankles) is a pretty comparison, but he is neither the first nor the only one to use it. If I wished to quote for you all that the poets have said regarding the comparison of the blaze (on a horse's forehead) with the new moon, the full moon, the stars, and other similar objects, and the comparisons (applied to) the white spots on the horse's legs (*hujûl*), you would be surprised by the originality of the ideas that occurred to the poets and by the beauty achieved. This, however, is not the topic of our discussion. So look up this point in their poems and learn fully what I have sketched out to you

Notice that we omit the balance of his description of the horse with which he deals in twenty verses. The remarks we have made on this point give you an indication of what applies to the rest. The omitted part is no less mediocre and does not rise above the average contribution of the poets. And if you had closely studied how the poets describe the horse, you would realize that—although al-Buhturî collected, stored, and summoned (all available ideas)—some poets outrun him in the race-course, some equal him, and some come close to him (P. 184) So they are all in the same category, and the fabric of his work and theirs belongs to one and the same class. If I were not loth to extend (my discourse) I would cite for you all the poems on this subject, to make you realize (the truth) of what I stated

But now let us proceed to the discussion of what praise (*madh*) al-Buhturî's *qaṣida* contains⁸⁹

21 "Muhammad b 'Ali⁹⁰ ranks so high that he sees the Gemini only from above

22. His is a cloud whose showers, did they not pour on us continuously, would rain on us every eve unstintingly.

23. And his generosity is such that Hâtim⁹¹ would blame him for

88. 48.55b.

89. The traditional *qaṣida* proceeds from an amatory prelude, *nasîb*, through selected descriptions toward the praise of an influential personage, or a tribe, or else a request of a political nature. The sketch of the "standard" *qaṣida* in *Ši'r*, pp. 14—15 (trans., Noldeke, *Beiträge*, pp. 18—19), fails to do justice to the form which leaves the poet much more freedom than Ibn Qutaiba appears to suggest.

90. Muhammad b. 'Ali b. Tâhir, governor of Rayy, ca. 862—866, cf. Zambaur, *op. cit.*, pp. 44 and 198.

91. Hâtim Tayy, a pre-Islamic aristocrat and poet, proverbial for his excessive generosity.

squandering. But whoever is not blamed (for prodigality) is not generous at all.”⁹²

The first verse (vs. 21) is cut off from the preceding passage again illustrating our criticism of (al-Buhturî's) poetry with regard to the abrupt change of motives, their unjustified separation and his reluctance to smooth the transitions (*hurûj*) and connections (*waṣl*). This detracts from his craftsmanship and makes him lag in excellence. If it occurred in a few places only, there might be an excuse for it. Since, however, most of his poetry shows the same fault no excuse is admissible. He has not been the first to express the idea he offers. It has been shared by many and it has been stated often in similar terms like verily, his glory is the heaven of the heaven. The poets have many sayings of this trend. The quotation of all of them would be cumbersome. For example, al-Mutanabbi:⁹³

“And a resolution inspired by an aspiration, so high above Saturn
as Saturn is high above the dust (of the earth).”

Ismâ'il b. 'Abbâd told me that he saw Abû 'l-Fadl b. al-'Amîd rise out of respect for a certain man. Then he said to those present: Do you know who this man is? (This is the man) in regard to whose father al-Buhturî said: “Muhammad b. 'Alî⁹⁴ ranks so high, etc.” This shows that Ibn al-'Amîd considered the deceased important because of the praise bestowed on him in this verse.

The second verse (vs. 22) containing the comparison of his generosity to a cloud is commonplace and an (often) repeated phrase, constantly recurring in every poet's panegyrics. It would have been incumbent upon him to invent something more original on the subject such as has already come to the minds of other poets on kindred themes. But he did not take much pains and let it go at that. In the second hemistich there occurs some sort of a mistake, namely that a cloud can be called stingy only if it refuses to spend (its water). And this applies to any donor. Both (the cloud and the donor) are praised for giving freely. If one of them gives freely and the other refuses, no comparison is possible. If he only would compare the superiority of the one and the inferiority of the other in generosity from the point of view that the one is stingy some times and the other at no time, (P. 185) this would be very good, and there would be no objection to such use of the words.⁹⁵

92. II, 218^{18,19,21}.

93. 165.4 (p. 404). *Basît*.

94. Text erroneously: Muhammad b. al-Qâsim.

95. Al-Bâqillânî objects to the inference that might be drawn from the verse, viz. that the donor's generosity is intermittent rather than continuing without letup.

Although the idea of the third verse (vs. 23) has been frequently expressed before, its phrasing is marred by his sinning against (the common rules of Arabic word order) and sounds like the first attempt of a beginner.⁹⁶

24. "Favors, and (ever more) favors (come from him), and he does not seek procrastination (*al-madâ*) after giving (*al-madâ*) as a pretending benefactor does.

25. He travels at night (in order to anticipate demands) if the seekers of his favors are ready to travel toward his generosity before day-break. He never confers a benefit (on anybody) except by acting immediately."⁹⁷

The first verse (vs. 24) is cut off from the preceding passage and it has no other merit than the *tajnîs* (*al-madâ/al-madâ*), which is not new since it has been repeated by every tongue *mâ ahada 'l-madâ ...* (he does not seek procrastination ...) is a fine expression, resembling the verse of the poet who said.⁹⁸

"I shall ride a bier (*âla*) after the vehicle (*âla*; in which I am riding now)."

Another version of this saying reads: "(I shall find myself in a sorry) state (*hâla*) after the (present agreeable) state (*hâla*)."

(Al-Buhturî's phrase further) resembles the words of Imru'ulqais⁹⁹
"As the bubbles of the water rise, gradually (*hâlan 'alâ hâli*)."¹⁰⁰

This is, however, a style which has fallen into disrepute. But (al-Buhturî) holds on to it.

The second verse (vs. 25) is common both in phrasing and meaning. And *lâ yaşna'u 'l-mâ'rûfa* (he never confers a benefit) is not a commendable expression.¹⁰¹

26. "(He soars) high above the gazes of the envious, as if the brightly-shining stars had pulled him up with ropes.

96. Al-Bâqillânî means to suggest that although al-Buhturî had good models before him to guide him in the expression of this hackneyed thought he was unable to express it in a pleasing manner. Arabic theory cautions against unnecessary changes of word-order, *taqdim* and *ta'þir*; cf., e.g., *Şin*, p. 114; *Sîrî*, pp. 103ff., *Dalâ'il*, pp. 83ff; Qazwîni and Taftazânî, I, 389ff Ibn Fâris, quoted *Muzhîr*, II, 235, calls the poets the princes of diction, *umarâ' al-kaldâm*, who take the greatest liberties with word-forms and word-order.

97. II, 218^{21,23}.

98. *LA*, XIII, 41 *Rajaz*.

99. 52.26 b. *Tavîl*

100. Al-Buhturî's phrase *al-madâ ba'd al-madâ* is likened to the unnamed poet's *al-âla ba'd al-âla* and Imru'ulqais' *hâlan 'alâ hâli*. Cf. this translation, p. 11.

101. Probably because of its extremely prose-like character.

27. Or did you not see how glory settles amongst the clan of Talha,¹⁰²
never shifting (to another group) afterwards ?”¹⁰³

The first verse (vs 26) is objectionable because of the simile whereby the stars pull him up with ropes, and because of the artificiality of the comparison.

The second verse (vs. 27) is extraneous to, and remote from the first verse. Its beginning is bad. What is the sense of asking this question, of making this statement, of inquiring and asserting ? The two verses have no place in his poem and are strangers in his *qasida*. See how he continues:

28 “May my soul ransom you, Oh Muhammad, a knight (*fātā*) who keeps his word in spite of the darkness of dire events until it vanishes

29. Verily, I long for Abū Sa‘id, while (or: but) the foes stand between me and his bright cloud ”¹⁰⁴

(This sounds) as if (the qualities mentioned in vs. 28) were not genuine.
(P. 186)

30. “(When you are angry) the Mudar of al-Jazīra and the Rabi‘a of al-Habūr¹⁰⁵ threaten me, and the Azd of al-Mausil¹⁰⁶ (all of whom you represent)

31 You are of great excellence because of your ancestry. Double, therefore, this excellence by (raising your) sword in defense of one who is your brother by virtue of your father’s calamities (i.e., who shared like yourself your father’s calamities) ”¹⁰⁷

The first verse contains a beautiful idea, though the mention of the localities cannot meet with approval. It is possible to present this idea in more beautiful, original, and elegant (*araqq*) words than his, (as has been done) in the verse (of Jarîr).¹⁰⁸

“When the Banū Tamîm are angry with you, you think that all mankind is angry ”

(Al-Buhturî) failed to connect the second verse (vs 31) with the preceding passage in a pleasing way. For it is ugly when he says *fa-tanni-hi li-ah̄-ka min adadr abî-ka* (double it, therefore, in defense of one who is your brother by virtue of your father’s calamities), because of this sudden use of *saj‘* (viz the internal rhyme *ah̄-ka/abî-ka*) and the mention of this

102. So called because the brother of Muhammad b. ‘Ali had been Talha, Tâhirid governor of Hûrâsân, 822—828, a very great figure in his day.

103. II, 218^{24,25}.

104. II, 218²⁶, 219¹.

105. This river discharges in the Euphrates, ca. 30 miles below Deir ez-Zor.

106. The modern Mosul.

107. II, 219,^{2,3}.

108. I, 28¹⁷. *Wâfir*.

genealogical connection so much so that he has (actually) marred his poem

(The poet) proceeds to the description of the sword

32. "(His sword) reaches the soul that is difficult of access of (the soul's) own accord (i.e., the soul of the enemy allows itself to be reached in the recesses of the body) and opens the closed padlock of fate,

33. By rendering manifest every obscure (decision of) death and by guarding toward every hidden soul.

34. Penetrating (it is) even if the hand of a valiant horseman does not make it penetrate, and smooth even if it has not been polished"¹⁰⁹

The wording of the first verse (vs. 32) does not consist of the same fine brocade (*dibâja*) of which his poem is made. Its composition has no special merit, since artificiality and heaviness can be traced in it. "The closed padlock of fate" (lit.: "fate locked up") and its "opening" is an objectionable figure of speech, not to be considered pleasing, and a metaphor which had better been omitted. So why should he not be criticized for it as was Abû Tammâm for his verse:¹¹⁰

"You have dealt a blow to winter on his two neck veins which left (winter as dead as) a bier (lit.: a piece of wood used for the transportation of a dead body)."

The critics say: It would have been necessary in the application of this metaphor (to say): that he had tapped his two neck veins. Al-Buhturî eagerly followed him in the metaphor (ical use) of the neck vein and said concerning al-Fâth (b. Hâqân)¹¹¹

"Verily, thou hast conferred on me the highest glory and hast freed my neck vein from base desires."

As a matter of fact, his *šartân*¹¹² who made this phrase look to him so charming and pursued him obstinately until this low expression finally sounded lofty to him, was indeed rebellious,¹¹³ wicked and persistent. The *šartân* wanted to loosen the reins of rebuke and to saddle the hosts (P. 187) of criticism against him. And he was not content with "locking up fate," he even attributed obscurity to death which is cleared away by the sword, and he made the sword a guide toward a hidden soul, which

109. II, 219⁴⁻⁶.

110. 27.11. *Hâfiß*.

111. Favorite of the caliph al-Mutawakkil (847—861), d. 861. I, 57¹⁹. *Tawîl*.

112. Goldziher, *Abhandlungen*, I, 3ff., has collected numerous references to the Arabic concept of demoniacal inspiration of the poets.

113. *mârid*; allusion to *Qur'ân* 37.7.

is otherwise inaccessible. In spite of the beauty and elegance imparted to his words they have no originality. For—although his expression is objectionable—a weapon does reach the soul after all. He should have achieved the originality of al-Mutanabbî who says¹¹⁴

“... As though in the battle the (enemy's) heads were eyes and
your swords were made of sleep,

And the lances forged of sorrow so that they vibrate only in the
hearts.”

When presented in this way the idea of “guidance” in this comparison is original and beautiful. In the first verse (of al-Buhturî, vs. 32) there is another (flaw), viz. that *wa-yafataku fi 'l-qadâ'* (and he opens up fate) is an ugly padding in this place, causing him who recites this line to stammer and forcing on him incorrect speech.

The third (vs. 34) is the most correct of this group of verses although mentioning the horseman is a forced padding and nonsensical (*lağw*), since it does not make any difference whether the sword is used by a rider or a foot-soldier. (This relatively favorable estimate of the verse may be maintained) though it is not at all original.

35. “(The sword) engages blindly in battle, the shield is no protection against its edge, nor is armor a refuge

36. It lends its ear to the (fatal) decree of destruction and when it cuts, no regard is shown, and when it decrees (death) there is no escape.

37. It flames; it trims with the first stroke whatever it strikes, even if the victim were as far away as Mount Yadbul.”¹¹⁵

The first two verses (vss. 35 and 36) deal with a theme which (al-Buhturî) has used quite frequently and they represent a style often employed by him. This style is truly literary and well balanced (*mu'tadal*). Still he does not introduce anything new and has been surpassed by others. Whoever devotes as much as ten lines to the description of a sword shows a lack of judgment if he borrows (from others) and repeats familiar motives. The right procedure for him would have been to invent something unusual (*yujriba*) and original, as al-Mutanabbî did in his verses.¹¹⁶

“The swift run(ning horsemen) drew their (swords) in Najd after
the first part of the night, and the people of Hijâz prepared them-
selves for rain (because they took the flaming of the swords for
lightning).”

114. 56.20,21 (p. 140). *Wâfir*.

115. A mountain in Najd, frequently referred to in poetry; cf. Yâqût, IV, 1014. II, 219⁷⁻⁹.

116. 109 13 (p. 305). *Hâfi*.

This belongs to the chapter of the sword's polish and glistening and the richness of its water. (Another example) from (al-Mutanabbi):¹¹⁷

"Copiously watered (the sword, by blood)—if it would vomit what you gave it to drink, a foaming sea would flow consisting of (the enemies') heartblood" (P. 188)

His expression "it lends its ear to the decree of destruction" is really inverted (*maqlûb*), if you look at it closely. He should have said "destruction lends its ear to the sword's decree," in fashion similar to the verse of another (poet).¹¹⁸

"The sword commands and fate awaits (its decision)."

idâ qadâ lam yu'dal (when it decrees death, there is no escape) often recurs in poetry, particularly in this connection of motives.

The third verse (vs. 37) is sound but lacks originality like the first two verses.

38. "When it hits, everybody is slain; but when it is hit, it is not slain (i.e., it does not break).

39. (Its watering looks) as if black and red ants were creeping with their fore and hind legs over its blade"¹¹⁹

In the first verse (vs. 38) he seems to aim at mere sound-effects. The idea itself is wrong since a blow may be struck without killing. The poets, however, have adopted this (weak antithesis) unreservedly (*atlaqa*) and wrongly consider this verse as more original than the following verse of al-Mutanabbi and as its very opposite.¹²⁰

"The sword is killed by him in the body of the slain (because it is broken). Swords die like men."

By describing the breaking of a lance when thrust against an enemy and of the splintering of the sword when dealing a blow the poets imagine that they confer praise (*yatamaddahâna*) on their heroes "When it is hit, it is not slain" is an incorrect expression, for the poet means to say that the sword does not splinter. So the expression which he uses in order to convey the ideas mentioned above involves mannerism and a certain amount of absurdity (*muhâl*). Nor is this expression novel (and thus excusable). And all his phraseology could be quoted from some other poet. Similarly, one of our contemporaries said:¹²¹

117. 28.32 (p. 78) *Kâmil*.

118. Probably Mušlim b. al-Walîd; cf. *Iqd*, I, 251 (where *yalhazu* for *ya'muru*), reprinted by de Goeje, *Diwan*, App., p. 301, and *'Uyûn*, I, 130 (anon.; with *yalhazu* as in *Iqd*). *Basit*.

119. II, 219^{10,11}.

120. 269.15 (p. 706). *Basit*.

121. *Mutaqârib*.

"He breaks on the (enemy) horseman into many pieces the Samharite (lance)¹²² and the tip of the sword."

The second verse (vs. 39), again, contains an idea frequently recurring in poetry¹²³. His elaboration of the subject by (specifying) black and red ants is pointless. Perhaps he means by the red ants (the species called) *ad-darr*.¹²⁴ But the specification is chilling and (such over-precision) is considered objectionable in good Arabic style. It resembles what has been quoted from some anonymous writer: "It happened when the Pleiades were standing straight above my head, or a hand's breadth to the side, or half a hand's breadth, or a finger's breadth, or a similar distance." So (this author) was told: "This is a kind of scrupulousness (*wara'*) which Allâh hates and men abhor." Many an addition is (P. 189) really a diminution. The qualification (*sifa*) of the ants by blackness and redness is an instance of this very category. And the rest of the verse when he says "they creep with fore and hind legs on its blade" sins against the same rule. It would have been sufficient to mention the hind legs without the fore legs. The description of the sword as a place where ants creep does not distinguish him from any other poet.

40. "(The sword is brilliant) as if he who draws it when the two armies resort to it at night-time would strike¹²⁵ with (the star) spica virginis (*simâk al-a'zal*).

41. Its old sword-belt (*hamâ'il*) carries a herb (*bagla*) of the time of 'Âd, which is still fresh and has not withered (i.e., the sword although old is still strong, not rusty)"¹²⁶

The first verse of the two (vs. 40) is somewhat forced. It has been borrowed from older poems and sayings. Al-Buhturî (wants to) say a moon (i.e., his hero) assails the enemy with a star; he specifies this star as the *simâk*. For the rhyme's sake he had to specify it still further as (*simâk*) *al-a'zal*. Had there not been any need for him to do so it would have been better. For this specification (*sifa*) sidetracks him. The constraint which we have indicated consists in the padding *idâ 'stadwâ biki 'z-zahafâni* (when the two armies resort to it). It would have been enough to say as if (the sword's) master should strike with the *simâk*. But though he may have taken much pain to find the proper word, it is

122. For the various explanations of *samhari*, cf. Schwarzlose, op. cit., p. 218.

123. Cf. e.g., Imru'ulqais 20.27 and 45.8, Aus b. Hâjar, ed. R. Geyer, *SBWA*, phil.-hist. Kl., CXXVI (1892), Abh. 13, 31. 15.

124. Geyer, in his translation of Aus 31.15, renders *darr* with "termites".

125. Read *ya'sû* for *ya'qî*.

126. II, 219^{12,13}.

as we have just pointed out a useless addition (*lağw*) to have introduced the *smâk*.

There is another useless expression (*lağw*) in his saying in the second verse (vs. 41), viz. "its old sword-belt," which is not to his credit. Further, the comparison of the sword with the herb is a comparison such as is used by the common people ('âmma) and a low and vile expression, though sometimes even the common people employ comparisons which are beautiful and to the point. Further, look at his way of ending his speech (*maqta'*) It comes closer to incompetence than to eloquence, and closer to barbarism (*lukna*) than to excellence. We have already pointed out that, next to correctness of diction and the eloquence of the discourse, the careful treatment of beginning and end, of division and connection, is indispensable, and that a faulty treatment (*iḥlâl*) thereof injures the composition (*nâzim*), mars its splendor, removes its beauty, and blights its radiance and brightness.

I have been rather explicit in my explanations for you and I have taken great pains in what I have written, because this class (of critical considerations) is (P. 190) based on scientific investigation, has had much work devoted to it, and has been frequently treated.

Now, poetry is to be composed by first conceiving the whole of the story, and only then by carefully choosing the language. After this the poet should no longer pay any special attention to the position of the individual word in the context. Sometimes the poet wishes to justify and realize certain tendencies and to give concrete shape to certain ideas which are in the minds of the people, and (lit.. but) he connects them with the body of his poetical work, winning you over to his position. The more care he bestows on his craftsmanship the more he achieves excellence.

If you are interested in the description of horses, remember that I have mentioned that the poets possess many ways of expressing themselves on that subject. Any expert may easily find them, but it would take me too long to recount them to you. The same applies to (the description of) the sword. Some people who possess literary education (*ahl al-adab*) have mentioned to me as the most beautiful piece of poetry (*qit'a*) on the sword the verses of Abû 'l-Haul al-Himyârî.¹²⁷

127. Al-Balâduri, *Futûh al-buldân*, ed. M. J. de Goeje, Leiden, 1866, p. 120 (vss. 1—3.5.9 8); *Hayawân*, V, 30 (vss. 1.2.4), *'Iqd*, I, 91—92 (author: Ibn Unaïs [?]; vss. 1—5.7—9;) al-Mas'ûdi, *Murâj ad-dahab*, ed. Barbier de Meynard and Pavet de Courteille, Paris, 1861—77, VI, 286 (author: Ibn Yamîn al-Basrî; vss. 1—3.5.7.9), *DM*, II, 52 (Ibn Yamîn; vss. 1.2.4—9), *Tamâr*, pp. 498—99 (vss. 1—5.7—9); *Huṣrî*, III, 85—86 (vss. 1—5.9.6—8; Ibn Yamîn), *Muhâdarât*, II, 66 (vss. 5 and 7), *IHallkân*, II, 204 (trans., III, 637, Ibn Yamîn al-Basrî; vss. 1—5 9.6—8); *İŞaj-*

"Of all beings created Muṣṭa al-Amin¹²⁸ chose for himself (the sword) Ṣamsāma of the Zubaidite.

The sword of 'Amr, and it was—so we have heard—the best the sheaths have ever covered.¹²⁹

Its color is dark (*ahdar*); between its two cool edges (*baina bar-dai-hi*) there is a tip of poison, from which death sweeps down.

Thunderbolts have set it ablaze and thereafter smiths have mixed poison for it.

When drawn it outshines the sun in splendor, so that you almost fail to discern (the sun).

It makes the eyes restless like a fire-brand, spreading sparks. The eyes cannot be fixed on it.

As if its (glittering) surface (*firind*)¹³⁰ with its floating waves (the watering) on both sides of its blade were running water (*ma'īn*).

How excellent a bludgeon to strike with for him who is furious in battle, and how excellent a companion!

He cares not when he raises it to smite whether his right or his left attack with it."¹³¹

The poetry of al-Buhturî can only be compared with that of poets of his own class (*tabaqâ*) and of his own contemporaries, who compete with him in the same race-course and have attained to (about) the same station. The knowledge of the different kinds of discourse, the understanding of its secrets and the true evaluation of its worth lie within everybody's reach, even though it be difficult, and is a matter (of common understanding) even though it be remote. And this (whole complex of literary knowledge) is easy for one who has mastered it, and yields to the expert in this knowledge when he criticizes diction and shows his acquaintance with grammar. Nevertheless doubt remains regarding the respective rank to be assigned to al-Buhturî, Abû Tammâm, Ibn ar-Rûmî, and others. Although we (P 191) prefer al-Buhturî to Ibn ar-Rûmî and others of his contemporaries because of the embellishment of

Hamâsa, p. 235 (vss. 9.7 8); Nuwairî, VI, 213 (Ibn Yâmîn, vss. 1—5. 7.9).
Hâfi.

128. The caliph al-Hâdi, 785—786.

129. Ṣamṣâma was the sword of 'Amr b. Ma'dî Karîb az-Zubaidî, ca. 590—643 (cf. *EI*, I, 336). On this sword, cf. I. Goldzher, *Muhammedanische Studien*, Halle/S., 1888—90, II, 358—59, G. L. Della Vida, *EI*, IV, 140, also *Byzantium*, XV (1940/1), 147, note 8, al-Balâdûrî, *Ansâb al-ašrâf*, vol. IVB, ed. M. Schloessinger, Jerusalem, 1938, p. 128^{—12}, and Schwarzlose, *op. cit.*, pp. 192—94.

130. On the term *firind*, cf. Schwarzlose, *op. cit.*, pp. 143—48.

131. This verse is translated by Schwarzlose, *op. cit.*, p. 193, as by an unknown poet.

his poetry (*dībája śirī-hi*), and place him above them because of the beauty of his mode of expression, the ease of his diction, the sweetness of his words, and the rare occurrence of obscurity (*ta'aqqud*) in his sayings, (we have to admit that) poetry (as such) is an attainment within human reach, capable of improvement (*mustadrak*) and rooted in human nature (*muntabi'*). The composition of the Qur'ān, however, is beyond human imagination (*wahm*) and thought (*fikr*), not to be learned nor to be coveted by anyone, (as stated in the Qur'ān itself): "Falsehood comes not to it (the Qur'ān) from before nor from behind: a revelation from One Wise and Praiseworthy."¹³²

I have already mentioned that—if you were versed in the art of mastering the language—you could obtain by yourself full insight into what we have discussed, and penetrate into what we have described. If (you do) not (possess this prerequisite), sit in the assembly of those who derive their opinions from other people (*al-mugallidīn*), and acquiesce in the decisions (*mawāqif*)¹³³ of the judges.¹³⁴ I advised you well when I told you: Consider whether you can discern the goldveins, the beauties of a jewel, the matchless qualities of a ruby, and the subtleties of witchcraft without proper knowledge of the prerequisites for such understanding. (Consider) further, whether you can cut your road through unknown countries without guidance. To every thing there is a road of access, a door through which it can be approached, and one side from which you may enter. The science (*ma'rifa*) of speech is harder than the knowledge of anything I have described to you, deeper, subtler (*adaqq*), and more delicate (*altaf*).

(The same applies) to the presentation of thoughts and the exposition of emotions so that you may know them and so to speak see them, even if it is done only by intimation (*iśāra*). This may be achieved by mere allusion and hints just as well as by direct words and eloquent speech. The intimations again may be of various degrees (of ambiguity) and the language of several grades (of clarity). Many a description (*wasf*) depicts for you the subject described exactly as it is without leaving any room for dissent; many a description, on the other hand, adds something to the subject and exceeds its reality or falls short of it. Further, if the description is true to its subject, it may be classified according to (categories such as) correctness and perfection, beauty and embellishment, summarizing and detailed presentation (*ijmāl wa-ṣarḥ*), exhaustive and approximate reproduction (of its subject; *istiṣfā wa-*

132. Qur'ān 41.42.

133. For the semantic development cf. the French *arrêt*.

134. Read: *al-mutahayyirina* for *al-mutahayyirina*.

taqrīb),¹³⁵ and the like. And every manner of style has its door and its path (of access).

(To give some examples), a presentation of the entire subject without commentary is His word: "If one had observed them he could have turned from them in flight, and been filled because of them with dread."¹³⁶ A presentation with commentary (i.e., detail; *tafsīr*) is His word: "On the day when We shall cause the mountains to move, and one will see the earth stepping forward, and We shall round them up and leave of them not one;"¹³⁷ up to the last verse on this subject.¹³⁸ Similarly His word: "Oh ye people, show piety towards your Lord; verily the quake of the Hour (P. 192) is a mighty thing. (2) On the day when ye see it, every suckling female will forget what she has suckled, and every pregnant female will cast her burden, and one will think the people drunk, though they are not drunk; but the punishment of Allāh is severe."¹³⁹ This is a passage portraying the subject in its reality and picturing (*yumattilu*) the terrors of that Day.

Passages illustrating to you the technique of describing a subject by means of describing its secondary symptoms (*sifā*) are His words in the tale of the wizards when Pharaoh threatened them following their profession of belief (in Allāh): "(They, i.e., the wizards, said:) It does not matter, surely we are going back to our Lord. (51) We surely hope that our Lord may forgive us our sins on account of our being the first to believe."¹⁴⁰ Similarly He said in another place (in the same connection): "(Said they.) "Verily to our Lord are we turning; (123) And thou takest vengeance upon us only because we have believed in the signs of our Lord when they came to us; Oh our Lord, pour out upon us patience and call us in as Muslims."¹⁴¹ This indicates the state of mind of the afflicted by telling what has befallen him and of the calamity-stricken by telling what has smitten him.

The subject of subduing (*tashīr*) and creating (*takwīn*) is illustrated by His sayings. "All that He needs to do, when He wishes a thing, is to say to it: 'Be!' and it is."¹⁴² And: "So We said to them. 'Be ye apes

135. Dozy, *op. cit.*, II, 322, has *garraba* in the sense of "narrating in detail." The above translation was chosen because of the preceding *śarh*.

136. *Qur'ān* 18.17.

137. *Qur'ān* 18.45.

138. Probably vs. 47.

139. *Qur'ān* 22.1,2.

140. *Qur'ān* 26.50,51. Here the character of the converted wizards is described not by the appropriate adjectives but indirectly through their words and actions

141. *Qur'ān* 7.122,123.

142. *Qur'ān* 36.82.

slinking away.”¹⁴³ And: “Then We suggested to Moses: ‘Strike with thy staff the sea,’ and it clave asunder, each part became like a cliff mighty.”¹⁴⁴

An exhaustive treatment of all the ramifications would be too long and I never did intend to give a complete account. I have only given you one example in order to let you draw inferences from it, and what I have pointed out to you was done in order to enable you to consider (the whole complex).

We have confined ourselves to an analysis of al-Buhturi’s *qaṣīda* because the secretaries (*kutīāb*) prefer him to his contemporaries and accord to him precedence over all the poets of his century. Among them there are some who in gross exaggeration (*guluūwan*) claim for al-Buhturi the *i‘jāz*, and contend that in his work he has risen to the stars. The heretics seek support in his poetry and make ample use of it. They also claim that his sayings are equivocal like their own utterances, and that his expressions are of the same texture as their own idle talk. Therefore we have clarified his rank and standing as well as the limitations of his work (*kalām*). What a far cry there is between that to which man may aspire and what he must renounce in despair (i.e., the poetry of al-Buhturi and the Qur’ān), between night and day, vanity and truth, the word of the Lord of the Worlds and the word of man.

143. *Qur’ān* 2.61.

144. *Qur’ān* 26.63.

SYNOPTIC TABLE OF

Note: The figures following the terms indicate their position within their respective systems.

As Ibn al-Mu'tazz divides the figures of speech in forms of *badi'* and *mahâsin* numbers referring to *mahâsin* will be preceded by M.

	<i>I'JÂZ</i>	<i>AL-'ASKARI</i>	<i>BADI'</i>
1	<i>iṣtu'āra</i>	<i>iṣtu'āra</i> ¹	<i>iṣtu'āra</i> ¹
2	<i>iṛdāf</i>	<i>al-ardâf wa't-iawâbi</i> ⁸	
3	<i>tašbih</i>	<i>tašbih</i>	<i>husn at-tašbih</i> ^{M11}
4	<i>gūluww</i>	<i>gūluww</i> ¹⁰	
5	<i>mumâṭala</i>	<i>mumâṭala</i> ⁹	
6	<i>mutâbaqa</i>	<i>mutâbaqa</i> ²	<i>mutâbaqa</i> ³
7	<i>tajnîs</i>	<i>tajnîs</i> ³	<i>tajnîs</i> ²
8	<i>muqâbala</i>	<i>muqâbala</i> ⁴	
9	<i>muwâzana</i>		
10	<i>musâwâdât</i>		
11	<i>iśâra</i>	<i>iśâra</i> ⁷	
12	<i>mubâlaga</i> (<i>d̄e gūluww</i>)	<i>mubâlaga</i> ¹¹	<i>ifrât fi's-sîfa</i> ^{M10}
13	<i>iġál</i>	<i>iġál</i> ¹⁶	
14	<i>taušîh</i>	<i>taušîh</i> ¹⁷	
15	<i>radd 'ajz al-kalâm 'alâ sadri-hî</i>	<i>radd al-a'jâz 'alâ 's- sudûr</i> ¹⁸	<i>radd al-a'jâz 'alâ 's- sadr</i> ⁴
16	<i>sîhhat at-taqsim</i> ^B	<i>sîhhat at-taqsim</i> ⁵	
17	<i>sîhhat at-tafsîr</i>	<i>sîhhat at-tafsîr</i> ⁶	
18	<i>at-takmîl wa't-tatmîm</i>	<i>at-takmîl wa't tatmîm</i> ¹⁹	
19	<i>tarsî'</i>	<i>tarṣî</i> ¹⁵	
20	<i>at-tarsî' ma' at-tajnîs</i>		
21	<i>mudâra'a</i>		
22	<i>talâdîf</i>		
23	<i>ta'attuf</i>	<i>ta'attuf</i> ³²	
24	<i>as-salb wa'l-ijâb</i>	<i>as-salb wa'l-ijâb</i> ²⁶	
25	<i>al-kinâya wa't-ta'rid</i>	<i>al-kinâya wa't-ta'rid</i> ¹²	<i>at-ta'rid wa'l-kinâya</i> ^{M9}
26	<i>lahm al-qaul</i>		
27	<i>al-'aks wa't-tabdîl</i>	<i>'aks</i> ^{13C}	
28	<i>iltifât</i>	<i>iltifât</i> ²⁰	<i>iṭrifât</i> ^{M1}
29	<i>i'tirâd</i>	<i>i'tirâd</i> ²¹	<i>i'tirâd</i> ^{M2}
30	<i>rujû'</i>	<i>rujû'</i> ²²	<i>rujû'</i> ^{M3}
31	<i>tâdyîl</i>	<i>tâdyîl</i> ¹⁴	
32	<i>istitrâd</i>	<i>istitrâd</i> ²⁴	<i>husn al-ḥurûj</i> ^{M4}
33	<i>takrâr</i>		
34	<i>istîlânâ'</i>	<i>istîlânâ'</i>	<i>madh bi-mâ yušbihi</i> <i>'d-dam m</i> ^{M5}

FIGURES OF SPEECH

Mafātīh lists two different sets of terms, the first comprises expressions applicable in describing prose (pp. 72—79), the second expressions applicable to poetry (pp. 94—96). Terms taken from the second set will here be preceded by "II," e.g., II 7.

MAFĀTIH	QUDĀMA	NN
<i>istirāra</i> ^{8,II 2} <i>irdāf</i> ¹⁸ <i>tašbih</i> ^{II 1}	<i>urdāf</i> ¹¹ <i>tašbih</i> ^{1A}	<i>istirāra</i> ⁶ <i>tašbih</i> ¹
<i>mutābaqa</i> ^{7,II 4} <i>mujánasa</i> ^{4,II 3} <i>muqábala</i> ^{9, 10,II 4}	<i>tamjil</i> ¹² <i>al-mutābiq</i> ¹³ <i>al-mujániṣ</i> ¹⁴ <i>siḥhat al-muqábala</i> ^{3/} <i>fasād al-muqábalāt</i> ¹⁸	
(<i>musáwát</i> ²³) ^A	<i>musáwát</i> ^{9A} <i>išára</i> ¹⁰	<i>išára</i> (subcategory of <i>wahy</i>) ⁵
<i>mubálaga</i> ¹⁷	<i>mubálaga</i> ⁶ <i>īgál</i> ¹⁶ <i>tauših</i> ¹⁵	<i>mubálaga</i> ¹¹
<i>taqsim</i> ^{14,15} <i>júdat & fasād at-tafsír</i> 11,12 <i>tatmím</i> ¹³ , <i>itmám</i> ^{II 14} <i>tarṣí</i> ^{c II 11}	<i>siḥhat at-taqsim</i> ² / <i>fasād</i> <i>al-aqsám</i> ¹⁷ <i>siḥhat at-tafsír</i> ⁴ / <i>fasād</i> <i>at-tafsír</i> ¹⁹ <i>tatmím</i> ⁵	
<i>mudára'a</i> ⁵ <i>mukáfa'a</i> ^{7, II 4}	<i>takáfu</i> ⁷	
<i>tabdīl</i> ⁶ <i>iltifát</i> ^{II 6} <i>i'turád</i> ^{II 7} <i>rujú'</i> ^{II 8}	<i>iltifát</i> ⁸	<i>lahn</i> ³
<i>takrín</i> ²¹		

A Not listed as a figure of speech.

B *Ijáz* refers to *husn at-taqṣīm* also between *taṣbih* and *guluww*.

C al-‘Askarī also records the term *tabdil* as used by some.

Additional remarks.

(A) Of the figures omitted by the *Ijáz* the following are shared by two or more of the authors analysed in the above table:

- (1) *al-madhab al-kalāmī*: al-‘Askarī²⁸, *Mafātīh*^{II⁵}, *Badī'*⁴⁵;
- (2) *tajāhul al-‘ārif*: al-‘Askarī²⁹, *Badī'*⁴⁶,
- (3) *i‘nāt*. *Badī'*^{M¹²}, *Mafātīh*^{II¹⁹}.

(B) In addition, the following figures are recorded by only one of the authors:

(I) By al-‘Askarī: (1) *jam‘ al-mu‘talif wa‘l-mu‘talif*²⁵

- (2) *taṣṭir*²⁹
- (3) *mujāwara*³⁰
- (4) *al-iṣtīshād wa‘l-iḥtirāj*³¹
- (5) *mudā‘afa*³²
- (6) *tatrīz*³⁴
- (7) *talattuf*³⁵

(II) By *Mafātīh*: (1) *tasmit*

(III) By *Badī'*: (1) *al-hazl yurādu bihi ‘l-jadd*^{M⁷}

- (2) *husn at-tadmiṇ*^{M⁸}
- (3) *husn al-iḥtiḍā‘t*^{M¹³}

(IV) By Qudāma, *NN* (1) *iṣṭiqdāq*¹

- (2) *ramz*⁴
- (3) *wahy*⁵
- (4) *amtāl*⁷
- (5) *lugz*⁸
- (6) *hadj*⁹
- (7) *sarf*¹⁰
- (8) *qat*¹²
- (9) *‘atf*¹³
- (10) *taqdīm*¹⁴
- (11) *ta‘hīr*¹⁵
- (12) *iḥtirā‘*¹⁶

(C) Rummānī lists the following as elements, *aqsām*, of *balāğā*:

- (1) *iṣād*, concision,
- (2) *taṣbih*
- (3) *iṣhā‘ra*
- (4) *talā‘um*, harmony
- (5) *al-fawāsil*, rhythmization
- (6) *taṣānus*
- (7) *taṣrīf*, “variation,” i.e. a. use of derivatives from the same root;
b. restating the same content in a slightly varied manner;
- (8) *tadmiṇ*, implication;¹
- (9) *mubāḍlagā*

1. *Itqān*, II, 56^{31–34}, quotes Bāqillānī for a similar usage of *tadmiṇ*, which is defined as a sub-category of *iṣād*.

- (10) (*husn al-*) *bayán*, precise (and pleasing) rendition of the idea.
- (D) The process of classification progressed rather slowly during the century following Bâqillânî's death as witness the list of figures in *Qânnûn*, pp. 435—59. Here Abû Tâhir (d. 1123), who follows Qudâma in his approach to the *bâdi'*, records among 42 terms only five beyond those referred to by the authors analysed in the Table. These terms are: *tashîm*, *tashîf*, *husn at-tâhâlûs*, *tasrî* and *qasam*. Most of them are traceable in earlier writers but outside of the sections especially devoted to *bâdi'*.
- (E) In judging the *Naqd aš-šî'r* it must be remembered that Qudâma does not treat *bâdi'* as a separate section but lists what other authors consider to be figures of speech during his discussion of virtues and defects of poetical representation. He classifies those traits according as they inhere in the idea, the wording, both idea and wording, the poetical form as such, and so forth. As a consequence of this approach a number of his categories such as *istigrâb*, *al-istîhâla wa't-tanâqud*, and *hašw* are not of the same order as those defined or observed by the other theorists and have therefore been excluded from tabulation.

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